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#### ON PUBLIC EXHIBITION

#### AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK ENTRANCE, 6 EAST 23rd STREET

BEGINNING THURSDAY, APRIL 24TH, 1919 AND CONTINUING UNTIL THE TIME OF SALE

# MR. JOHN BOLAND'S UNEXCELLED COLLECTION OF ETCHINGS BY AXEL HERMAN HAIG

TOGETHER WITH A FEW PRINTS BY DICKSEE, SADLER AND DORÉ

### TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MR. BOLAND

ON TUESDAY AND WEDNESDAY, APRIL 29th AND 30th, 1919 AT 8:30 O'CLOCK IN THE EVENINGS

AT THE AMERICAN ART GALLERIES









AXEL HERMAN HAIG Burgos Cathedral: Interior [No. 84]

# illustrated catalogue of ETCHINGS BY AXEL HERMAN HAIG

COMPRISING

#### THE UNEXCELLED COLLECTION

FORMED BY

# MR. JOHN BOLAND, OF NEW YORK

TOGETHER WITH A FEW PRINTS BY DICKSEE, SADLER AND DORÉ

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF MR. BOLAND

ON TUESDAY AND WEDNESDAY, APRIL 29th AND 30th, 1919 AT 8:30 O'CLOCK IN THE EVENINGS

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY



# PREFATORY NOTE

Axel Herman Haig, though properly claimed by Sweden as one of her masters, truly belongs to the world, and especially to the ecclesiastical world whose churches and tabernacles, far and near, he has portrayed with the charm and beauty of the artist, and the exacting technique of the draftsman. Born at Katthamara, in the Swedish island of Gotland, in the Baltic, he was sent to school at Wisby, and later went to Karlskroma to study naval architecture in the great Swedish government dockyard, where he remained three years, at the end of which period he gained a diploma for proficiency as a designer of ships. Soon after he left for England, and for three years, at Port Glasgow, acquired considerable knowledge of the principles and practices pertaining to the designing and construction of ships. From ship-building Haig turned his attention to the field of architecture, and accomplished a great deal of work in connection with the restoration and rebuilding of such edifices as Waltham Abbey, Worcester College Chapel, and Cardiff Castle; he also left his mark at Hartford College, Connecticut, U. S. A.

It was after Haig had gained considerable experience in architectural draftsmanship that he first became interested in etching. The prospect of immediate employment on Sir Rowland Anderson's book of "Mediæval Scottish Architecture," determined his career, and setting to work with characteristic independence, he acquired methods of his own in the field which was to be his final profession. From this period on, he consistently exercised his powers as a masterly and thoroughly trained draftsman, and by his accurate drawing and reversing on the plate directed all his efforts to procuring those effects which the printed sheet was to show.

His subjects, portraying the noblest examples of architecture in England, France, Italy, Spain and Sweden, achieved a wide and general popularity. The cathedrals and churches illustrated by him include those at Amiens, Arles, Assisi, Barcelona, Bayonne, Burgos, Canterbury, Cefalu, Chartres, Cologne, Dalhem, Durham, Floda, Holyrood, Huy, Jedburgh, Kirkstall, Laon, Leon, Lichfield, Limburg, Melrose, Mont St. Michel, Notre Dame, Palencia, Palermo, Peterborough, Rheims, St. Mark, Seville. Swedish Pulpit, Tarragona, Toledo, Troyes, Ulm, Upsala, Verona, Westminster, Wisby and York.

Mr. Haig, besides being a member of the Royal Academy of Sweden, was the recipient of two Swedish Orders, that of the Nordstjernan—the Order of the Northern Star—and the Wasa. He won three medals in Paris, one

at the Salon, another, a first-class gold medal, at the International Exhibition of 1900, and another medal at the International Exhibition of 1898, and many others, including awards at Adelaide, Chicago and Munich, and an honorable mention at Berlin.

Mr. John Boland acquired his first Haig etching in 1883, and from that time to the present has successfully sought for every work from the hand of this great master, and by judicious choice and culling has brought together a collection which is not only complete as to numbers, but perfect as to condition and unexcelled as to brilliancy.

Of the plates from Haig's hand there are known to be 230, impressions from all but one of which are included in the Boland Collection. These comprise all but two of the numbers listed by Armstrong; the remaining plates, 12 in all, being newly discovered prints, or plates issued since the publication of Mr. Armstrong's work.

All of the Haig plates in Mr. Boland's collection are Signed Artist's Proofs in splendid state, many in flawless condition. A large portion have the title supplied in pencil by the artist's own hand. All but three are dated and signed with the artist's monogram, consisting of his initials and date within a circle.

While it is to be regretted that this great collection is to be broken up, Mr. Boland's loss will be the gain of those collectors who have gaps to fill in their own collections, and afford to the art loving public an opportunity of securing choice prints for decorative and similar purposes.

Besides the Haig etchings there will be found listed, under items, Numbers 230 to 263, inclusive, a few prints by Herbert Dicksee, W. Dendy Sadler, and Paul Gustave Doré. These are also from Mr. Boland's collection.

# CHRONOLOGICAL INDEX OF HAIG ETCHINGS

# THE JOHN BOLAND COLLECTION

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#### THE AMERICAN ART ASSOCIATION

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1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for

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shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

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The Association exercises great care to catalogue every lot correctly, and will

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion with-

out proper foundation.

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Priced copies of the catalogue of any sale, or any session thereof, will be

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

# AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF JOHN BOLAND, ESQ. HIS UNEXCELLED COLLECTION OF ETCHINGS BY AXEL HERMAN HAIG

TOGETHER WITH A FEW PRINTS BY OTHER ARTISTS

First Session, Numbers 1 to 131, inclusive

TUESDAY EVENING, APRIL 29th, AT 8:30 O'CLOCK

#### HAIG, AXEL HERMAN

1. A Spaniard. Etching, 1889. A man in a cloak and broad hat, lightly etched, is seated at the edge of a stone wall. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Delicate impression in flawless condiud & Finlay

Height,  $4\frac{1}{4}$ : width,  $2\frac{3}{4}$  inches.

Boland, No. 221.

This etching, though done in 1889, is not included in Armstrong's cata-

#### HAIG, AXEL HERMAN

2. An Old Wharf, Venice. Etching, 1898. A little glimpse of a narrow and unfrequented watery byway trending towards the left as it becomes part of the background. On the farther side is a "slip" or wharf forming part of a boatbuilder's yard, with two large round-ended barges hauled up to undergo repairs. Gondolas float empty on the canal, two or three foot-passengers are visible, women and men are looking through windows and doorways, warmth and sleepiness prevail. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 81/4; width, 101/2 inches.

Armstrong, No. 130.

#### HAIG, AXEL HERMAN

3. Amiens. Etching, 1901. This view of the exterior of the beautiful Cathedral of Amiens shows it rising out of trees and houses, with [Continued

mus R. H. voren, ugt.

#### AMERICAN ART ASSOCIATION

[No. 3—Continued]

the Somme in the foreground. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height,  $14\frac{7}{8}$ ; width,  $11\frac{1}{8}$  inches.

Armstrong, No. 142.

"A larger plate of 'landscape' shape was originally etched, but it was believed to be improved by cutting down, and the dimensions given above are those of more recent impressions; a few, however, exist in the larger size."—Armstrong.

#### HAIG, AXEL HERMAN

4. AMIENS FROM THE SOMME. Etching, 1901. The cathedral is seen above the foliage of a quiet river bank. There are punts on the river, one of which is being towed by a man on the bank. A small wooden bridge to the extreme right. Etched monogram and date in lower left-hand corner. In lower margin is the etched inscription.—"London Published October 1st 1901 by Robt. Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Thus R.H. Lovers aut.

Height, 15; width, 22 inches.

Boland, No. 214. Not in Armstrong.

#### HAIG, AXEL HERMAN

5. "Angels." Unity Is Strength. Etching, 1901. A circular decorative plate, in which two women are clasping hands and an inserip-75tion reading Enighet Ger Styrka. An angel is crowning them both. Etched date and initials near lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-To Busse

Height, 6; width, 6 inches.

Boland, No. 223.

#### HAIG, AXEL HERMAN

6. Antwerp: Place St. Nicholas. Etching, 1910. A courtyard in rear of church; to the right a girl is pumping water from a fountain surmounted by a seated statue. Etched title in lower left-hand corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 10%; width, 7% inches.

Boland, No. 184.

& Franker

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

7. Argeloz. Etching and aqualint, 1906. A group of etched buildings repose at the foot of imposing aquatinted mountains. A mill stream 40runs across the foreground; to the right women are washing elothes, and on the other bank peasants are gathering hay. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 103/4; width, 145% inches.

Boland, No. 203.

Dr. P. C. Jumlson

#### HAIG, AXEL HERMAN

8. Balmoral. Etching, 1901. The Royal Castle rising above trees, with the river Dee in the foreground; two trees on the left bank. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"Copyright 1902 Published by H. Virtue and Company Limited London."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONeight, 67/8; width, 10 inches.

Height, 67/8; width, 10 inches.

Armstrong, No. 143.

#### HAIG, AXEL HERMAN

9. BARCELONA: SANTA MARIA DEL MAR. Etching, 1889. A church doorway opening upon a street; at each side a carved figure of a 3200 saint; above, a carving of Christ seated, with a man kneeling at his side. Through the doorway many worshippers are issuing, including young girls dressed for their First Communion. Sunlight falls upon the carved decoration above the doorway and upon the side of the church in which it is deeply set. On the opposite side of the street is the angle of a building in black shadow, and shadow covers the foreground. To the right and left of the doorway are stalls with people buying and selling. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. 74. L. Trygo.

Height, 16; width, 105% inches.

Armstrong, No. 71.

"The Church of Santa Maria del Mar at Barcelona has been described as a vast building of a very simple plan, and exceedingly characteristic of the work of Catalan architects, the grandest church in that city after the cathedral. It was commenced in or about the year 1328, and the building of it took a long time, probably not being ended much before the conclusion of the same century."—Armstrong.

#### AMERICAN ART ASSOCIATION

#### HAIG. AXEL HERMAN

10. Barcelona Cathedral: Interior. Etching, 1900. A view of the North Aisle, looking towards the west. On the right is the canopy of the Bishop's throne and the railing of the choir-screen. The Choir, as is usual in Spain, is in the middle of the church. Etched monogram and date in the lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, to the left. Only 350 proofs printed. M. Cnoedler co.

Height, 22; width, 15 inches.

Armstrong, No. 138.

"The cathedral, built upon the site of a previously existing church, of which fragments are probably incorporated in the present building, bears as the date of its reconstruction the years 1298 to 1329."-Armstrong.

#### HAIG, AXEL HERMAN

11. Bayeux. Etching, 1908. The cathedral is seen, a towering landmark, over the flat fields and winding stream in the foreground. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONmis it. I doren un

Height,  $17\frac{1}{4}$ ; width,  $22\frac{1}{4}$  inches.

Boland, No. 170.

#### HAIG, AXEL HERMAN

12. Belfry of Bruges, Etching, 1913. The centre of interest is the Belfry; around are grouped mediaval houses in sunshine, flat boats and sail boats. Etched title in lower left-hand corner. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-E. Frenkel

Height,  $21\frac{1}{2}$ ; width,  $13\frac{1}{4}$  inches.

Boland, No. 195.

#### HAIG, AXEL HERMAN

13. Burgos Cathedral: North Porch. Aqualint and etching, 1902. An altar outside the cathedral of Burgos, flanked by four candlesticks and with a Madonna and other figures above it, and worshippers kneeling before it. In the foreground, a roadway and sidewalk with passers-by. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very five impression in flawless con-

Height, 8; width, 113% inches.

Armstrong, No. 147.

W. Haumberg

#### AMERICAN ART ASSOCIATION

To. 1000

#### HAIG, AXEL HERMAN

14. Burgos: View from the South. Dry-point, 1896. The river Arlanzon in the foreground, with figures of women washing clothes. The long straight line of the quay or promenade is seen beyond. and beyond this a fringe of trees. In the background rises the cathedral, with the town gateway on the left. On the right is a hill crowned by a fortress. Etched monogram and date in lower lefthand corner.

Signed Artist's Proof. Very fine impression with drypoint burr. In fine condition. The title has been written in by the artist, on 7m. Faherty the left.

Height, 91/5; width, 155% inches.

Armstrong, No. 121.

#### HAIG, AXEL HERMAN

15. Buckingham Palace. Etching and aquatint, 1901. The broad façade of the palace is seen through the trees from the pond. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"Copyright 1901 Published by H. Virtue and Company, Limited, London."

and Company, Limited, London." W. Naumberg Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, in pencil.

Height, 1: width, 10 inches.

Boland, No. 201.

This etching, though done in 1901, is not included in Armstrong's cata-

#### HAIG, AXEL HERMAN

16. Bayonne. Elching, 1905. A narrow street of picturesque houses, the left side and the lower portion of the right in shadow, with carts and passers-by. In the background two spires of the cathedral in sunlight. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-H. Blank

Height,  $16\frac{3}{4}$ : width,  $10\frac{3}{8}$  inches.

Armstrong, No. 158.

"Bayonne, in the Basses Pyrénées, once a Roman town, and with fragments of its old wall remaining to perpetuate the memory of Roman occupation, passed under English sovereignty for a time when Eleanor of Guyenne married Henry H. The arms of England on the vaulting of the cathedral testify to the part taken by the English in commencing the building."-Armstrong.

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#### HAIG, AXEL HERMAN

17. Bussaco, Portugal. Etching, 1906. A richly carved high gallery with arched window occupies most of the picture to the right. To the left is a corner of the garden. Etched title, monogram, and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 15%; width, 111/4 inches. 9 D. tanbield

Boland, No. 166.

Bussaco is a hamlet in Beira, Portugal. Here the Portuguese and English under Wellington defeated the French under Massena.

#### HAIG, AXEL HERMAN

18. Ca' D'Oro, Venice. Etching, 1898. Shows the exterior of the fifteenth century Gothic Palazzo known to travellers as the "Ca' d'Oro," 40 with its exterior galleries rising one above the other by riehly carved traeery, its Gothic windows right and left in the sunlit walls towards the angle of the building, and the pointed decorations that form a parapet above. In the foreground is the canal, with a gondola pointing to the right. Etched monogram and date in the lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height,  $11\frac{3}{8}$ ; width,  $15\frac{1}{2}$  inches.

Mus R. H. Joren, Mys

Armstrong, No. 129.

The plate contains considerable aquatint in sky and water.

#### HAIG, AXEL HERMAN

19. Caen: The Tower of St. Pierre from the Lantern of the Hotel DE VALOIS. Etching, 1879. The open side of the "lantern" has the effect of a lofty round-topped arch, in deep shadow, framing the view beyond. This consists of sunlit sky and white clouds, with portions of the steeply pitched roof and spire of the church standing out against them. Etched monogram and date in lower right-hand corner.

> Signed Artist's proof. Very fine impression in flawless con-DITION. Only 100 proofs printed. 7. L. Enggs

Height, 141/2; width, 71/4 inches.

Armstrong, No. 13.

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

20. Cairo. Etching, 1890. A street scene in Cairo with a merchant's stall and figures round it. Etched monogram and date in lower right hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $15\frac{1}{2}$ ; width,  $10\frac{1}{8}$  inches.

Armstrong, No. 82.

#### HAIG, AXEL HERMAN

21. CAIRO: ARAB STUDENTS. Etching, 1890. An interior of Oriental character, with turbaned students seated cross-legged on the ground 2710 busy with their books. Etched monogram and dated in lower righthand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. Height, 15%; width, 23% inches. W. E. Town

Armstrong, No. 79.

#### HAIG, AXEL HERMAN

22. Campanile, Venice. Etching, 1914. The Campanile is seen from the Canal and Piazzetta, with animated scene below. In lower left-35 hand corner is etched the word 'Venezia.' Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. H. R. Carse

Height, 21; width, 145/8 inches.

Boland, No. 198.

#### HAIG, AXEL HERMAN

23. Canterbury. Etching, 1912. The square tower of the eathedral is seen through the trees of the green. An ivy covered entrance to an 35. ecclesiastical building is seen to the left. In the lower left hand corner is etched the word 'Canterbury.' Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

Height, 175%; width, 121% inches.

Boland, No. 189.

Mins R. H. Lorenz agt.

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

24. Canterbury Cathedral and Town. Etching, 1908. The cathedral is seen from the rear. A pond, part of a boat, rear of houses, and trees are in the foreground. The word 'Canterbury' is etched in lower left hand corner. Etched monogram and date in lower right hand corner. In the upper margin is the etched inscription,-"London Published 1st July 1909 by Robl Dunthorne 5 Vigo St W.:" and in lower,—"Copyright in 1909 by Robt Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. John stevenson

Height, 17: width, 24 inches.

Boland, No. 176.

#### HAIG, AXEL HERMAN

25. Canterbury Cathedral. Etching, 1894. A view from the northeast side, with the ruined refectory in the foreground. Etched monogram and date in lower left-hand corner. In the upper mar-15gin is the following etched inscription,—"London, Published 16th February, 1895 by Robt. Dunthorne, 5 Vigo St. W.: and in the lower,—"Entered according to Act of Congress in the year 1895 by Robt. Dunthorne, in the Office of the Librarian of Congress at Washington."

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. J. F. alcott

Height, 1814; width, 127/s inches.

Armstrong, No. 110.

#### HAIG. AXEL HERMAN

26. Canterbury from the Stour. Elching, 1894. A view of the Cathedral, with fields and the river Stonr, in which the cathedral towers are reflected, occupying the foreground. In the bend of the river 41towards the left a chimp of tall trees, and in another bend nearer to the spectator, a shepherd with his flock. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published April 17th 1895 by Robt Dunthorne 5 Vigo Street W.;" in the lower,-"Entered according to Act of Congress in the year 1895 by Robt. Dunthorne at the Office of the Librarian of Congress at Washington.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 250 proofs printed.

Height, 1614: width, 2414 inches.

Armstrong, No. 108.

abert Coulier

#### AMERICAN ART ASSOCIATION

#### HAIG, ANEL HERMAN

27. CATHEDRAL AND STREET SCENE, TOLEDO. Elching, 1915. The cathedral looms up at the end of narrow street; priests, townsfolk and donkeys are seen below. To the extreme right is a high wall with projecting tree foliage. In the lower left-hand corner is etched the word "Toledo." Etched monogram and date in lower right

Signed Artist's Proof. Very fine impression in flawless con-DITION.

H. Blank Height,  $18\frac{1}{4}$ ; width,  $11\frac{1}{4}$  inches. Boland, No. 231.

#### HAIG, AXEL HERMAN

28. Castle Gierstein. *Etching*, 1911. A high walled castle is perched on a steep rock. The entrance to the castle is gained by a narrow bridge over a mountain torrent that flows precipitously down to the left foreground. Etched monogram and date in lower right hand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 207/s; width, 141/s inches. 7. W. Hehmeyer

#### HAIG, AXEL HERMAN

29. Castle Nowhere. Etching, 1892. A castle with pointed pinnacles rising on an eminence at the edge of a lake, with a sunset behind 10 it. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height, 61/8; width, 27/8 inches. U. C. Hantor Armstrong, No. 97.

#### HAIG, AXEL HERMAN

30. Castle of Vitré (The). Elching, 1903. View of the exterior of Vitré, a castle with many circular turrets of the form sometimes compared with that of a "Pepper-pot," a building with scarcely an opening in it that could be called a window, frowning over lowbuilt houses, and a road on which peasants are passing. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-E. H. Manning

Height,  $9\frac{7}{8}$ ; width,  $14\frac{1}{8}$  inches.

Armstrong, No. 152.

The castle was formerly inhabited by the Seigneurs de la Trémouille, and is on the road which leads from Vitré to Rennes.

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

31. Cefalu Cathedral. Etching, 1901. Interior, facing the east end. High above the altar are mosaics, the principal one of which represents the head and shoulders of Christ with a book in His left hand. To the right, inside the Chancel rail, is the Bishop's Throne. and opposite to it, but outside the Chancel, is the pulpit, enriched with carved figures and supported by angels. Figures of worshippers are in the foreground, and above all there hangs from the apex of the Chancel arch a cross, richly carved and of graceful design. Etched monogram and date in lower right-hand corner. In lower margin is the etched inscription,—"London Published November 7th 1901 by Robt Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-H. Blank

Height, 281/4; width, 181/2 inches.

Armstrong, No. 141.

"The ancient Norman Cathedral of Cefalu is probably not itself known to a large number of those who possess Mr. Haig's etching of it, but nevertheless is a building of great antiquity and beauty. Tradition ascribes its foundation to King Roger of Sicily in the twelfth century, who, being at sea and in danger of shipwreck, vowed to build a cathedral wherever he might be permitted to land; and in its mosaics he is represented. Its charter of foundation was granted in 1145, and the mosaics which adorn it are the oldest and finest to be seen in the island."—Armstrong.

#### [See Illustration]

#### HAIG, AXEL HERMAN

32. Chartres. *Etching*, 1910. A bend in the stream to the left foreground. In the centre a walled gate. In the distance, to the right, the spires of the Cathedral. Etched title in the lower left hand corner. Etched monogram in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-John Stevenson DITION. Only 150 proofs printed.

Height, 71/4; width, 93/4 inches.

Boland, No. 185.

#### HAIG, AXEL HERMAN

33. CHÂTEAU DE VITRÉ. Etching, 1907. View of the round towers of the château from a street corner. Townspeople and priests, etched 15 with bold, free technique, are walking in the sunshine. On a house to the extreme right is the inscription, -"Houillot Vend à Boire et à Manger." Etched title in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-John Stevenson

Height, 21%; width, 14 inches.

Boland, No. 164.



AXEL HERMAN HAIG Cefalu Cathedral: Interior [No. 31]

## AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

34. Choir Screen, Amiens. Etching, 1912. The choir screen with rich carvings in high relief extends from the center to the extreme right. The great pillar extends upward beyond the picture. In the left background are priests and worshippers. In lower left hand corner is etched,—"Cathédrale D'Amiens, Clôture de Chœur. Côté Sud." Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 14; width, 175% inches.

Boland, No. 190. Boland, No. 190.

# HAIG, AXEL HERMAN

185

35. Church of St. Francis, Assisi. Etching, 1903. The great altar. supported on pillars and bearing a cross and six lighted candles is approached on all sides by steps. The vaulted roof is very low. and is richly decorated with frescoes. Worshippers kneel at the altar steps, some monks are standing on the left, and in the background towards the left, a priest and acolytes followed by others are approaching. Etched monogram, title, and date in lower lefthand corner. In lower margin is the etched inscription,—"London Published April 7th 1903 by Robt Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 350 proofs printed. 7. Meder

Height, 19; width, 24 inches.

Armstrong, No. 151.

"The altar shown is that in the lower of the two churches built one over the other at Assisi in honour of St. Francis, and is placed immediately over the crypt which holds his bones. The church originally consisted of two churches or chapels one above the other. It is the lower one of these which figures in Mr. Haig's etching. The bones of St. Francis had at first been laid to rest at San Giorgio, but the Perugians made attempts to carry them off and the people of Assisi feared lest they might succeed in doing so. In order to prevent this they constructed a crypt beneath the lower church shown in the etching, and to this they transferred the mortal remains of their beloved patron-saint in the year 1230. The rockhewn sepulchre which they devised was in fact as well in name a crypt, for though its existence was known, its position was kept a complete secret, and was discovered only in 1818. It was then enlarged and converted into a chapel, so that there are now three buildings in which worship may be held, rising one above the other on the hill-side, the nature of the ground permitting each to be entered, if desired, on the level."-Armstrong.

# AMERICAN ART ASSOCIATION

## HAIG, AXEL HERMAN

36. Cologne at Night. Etching and aquatint, 1886. The Cathedral in the background; between it and the spectator lies the river, crossed by a railway bridge, with barges in the foreground. A good deal of aquatint has been introduced. Etched monogram and date in lower left-hand eorner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 61/4; width, 8 inches.

Armstrong, No. 54.

# udolf. Hersch HAIG, AXEL HERMAN

37. Cologne: A Street Scene. Etching, 1891. To the right an archway with figures in niches, a procession passing under it away from the spectator. To the left stands the church of Santa Maria in Capitol. Etched monogram and date in lower left corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 150 proofs printed. Tour stevenson

Height, 101/6; width, 7 inches.

Armstrong, No. 91.

# HAIG, AXEL HERMAN

38. Cologne Cathedral: Interior. Etching, 1913. A view toward the south transept; pews in the foreground. Highlights on the pillar 25to the right, carved saints above. In centre background high windows and a small altar with painted panels. Etched monogram and date in lower right corner.

Signed Artist's Proof. Very fine impression in flawless con-Wm P. Chapman v.

Height,  $20\frac{1}{2}$ ; width,  $14\frac{5}{8}$  inches.

Boland, No. 192.

The cathedral, one of the great buildings of the world, was begun in 1248 on the site of an earlier church, and was completed only in 1880, after being wholly neglected from the 15th century to 1823.

# HAIG, AXEL HERMAN

39. Copenhagen. Etching, 1906. Street scene with towers of churches in background. Etched monogram and date in lower left-hand

Signed Artist's Proof. Very fine impression in perfect con-DITION. The title has been written in by the artist, on the left.

Height, 67/8; width, 51/4 inches.

Boland, No. 220,

nuss RH. Forenzugt

#### AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

40. Courtyard: Chartres. Etching, 1906. Mediæval courtyard surrounded by houses of quaint architecture. Wagons and farm im-12 plements are about. Etched monogram and date in lower right-hand

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

Height,  $6\frac{1}{2}$ ; width,  $8\frac{7}{8}$  inches.

Boland, No. 200.

a Hurch

Jacoh Marks

# HAIG, AXEL HERMAN

41. COURTYARD OF THE DUCAL PALACE, VENICE, Etching, 1898. Shows the angle of the courtyard of the Ducal Palace with the Giant's Staircase to the right. Women are engaged in obtaining water at the octagonal wells. The end of the courtyard opposite the spectator is that next to the Church of St. Mark. Etched monogram and date in lower right-hand corner. In lower margin is the etched inscription,—"London Published June 1st 1898 by Robt Dunthorne 5 Vigo Street London W-Entered according to Act of Congress in the year 1898 by Robt Dunthorne in the office of the Librarian of Congress at Washington."

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. H. Blank

Height, 20; width, 131/2 inches.

Armstrong, No. 128.

"This is one of the etcher's open-air studies of architecture seen more or less at close quarters, its subject being the Courtyard of the famed Ducal Palace of Venice, with the Scala dei Giganti, and other features with which travellers are well acquainted, and of which all can read in detail in Mr. Ruskin's Stones of Venice and elsewhere."—Armstrong.

# HAIG, AXEL HERMAN

42. Cuenca on Hill. Etching, 1889. A stony track on the left winds past a huge boulder and towards the town of Cuenca, which is seen across a valley. Etched monogram and date in lower left-hand

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title—"Cuenca, Spain" has been written in by the artist, on the left.

Height,  $11\frac{1}{2}$ ; width,  $17\frac{5}{8}$  inches.

Armstrong, No. 67.

"The old city of Cuenca, lying half-way between Madrid and Valencia, was built originally by the Moors, and was ceded by a Moorish king of Seville to a Spanish ruler who had married his daughter, but became Moorish again and was retaken by Alfonso VIII before the end of the twelfth century."—Armstrong.

## AMERICAN ART ASSOCIATION

Les Russe

# HAIG, AXEL HERMAN

43. Cuenca: The Two Bridges. Etching, 1889. A lofty bridge or viaduct, more or less in rains, crosses the upper part of the plate. It leads from the town, which is built upon a rock; some houses overhanging a precipice are visible through one of the archways of the bridge. To the left, one of the square slender piers of the bridge rises from the valley below close to a small stream crossed by a second bridge of very humble dimensions on which are two peasants —a man riding a donkey and a woman walking. Etched monogram,

and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION. The title has been written in by the artist, on the left.

Height 18: wilth 18: in the left.

Height, 18; width, 13 inches.

Armstrong, No. 68.

# HAIG, AXEL HERMAN

44. Dalhem, Gotland, Sweden. Etching, 1897. Interior of church looking westward from the altar rails, a wedding procession in the background. Engraved on the plate in left hand corner,—"Dal-hems Kyrka Pa Gotland." Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 103/4; width, 135/8 inches.

Armstrong, No. 125.

"Dathem is a country church in the island of Gotland, half-way between Wisby and Mr. Haig's home at Katthamra. As an architect he has taken a prominent part in the restoration of this church, and is now preparing cartoons for the decoration of it. Several of these have already been completed and can be seen in the church, the older portion of which dates back to the thirteenth and fifteenth centuries."—Armstrong.

## HAIG, AXEL HERMAN

45. DARWIN'S STUDY AT DOWN, NEW ORPINGTON. Etching, 1882. A room, with table covered with papers and scientific apparatus. The 20 fireplace is surmounted by three engravings. Etched monogram and date in lower left hand corner.

Signed Artist's Proof on Japan Paper. Very fine impression in FINE CONDITION. d Hirsch

Height, 10; width, 141/4 inches.

Armstrong, No. 30.

This plate was etched at the request of the great naturalist's son, from a drawing made for the purpose a few days before Darwin's death.

#### AMERICAN ART ASSOCIATION

J. F. salcott

#### HAIG, AXEL HERMAN

46. Doorway of the Church of Notre Dame at Huy, Belgium. Etching, 1879. A double doorway surmonnted with carved figures illustrating the "Adoration of the Magi" and other subjects. In the foreground a wagon, and to the right a lady walking, followed by a dog. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Only 25 proofs printed.

Height, 10%; width, 7¼ inches. The Leventon

Armstrong, No. 16.

[See Illustration]

# HAIG, AXEL HERMAN

47. Durham. Lithograph, 1894. The cathedral is seen through the trees from outside the garden wall. Below is a remarque giving a de-10 tail of carved relief. Lithographed title, monogram, and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 10; width, 614 inches.

Boland, No. 230.

#### HAIG, AXEL HERMAN

48. Durham Cathedral: Interior. Etching, 1893. The Choir is shown from a point near the western end, with its northern side lit by the light entering from the window opposite, so that some of the carved choir-stalls and the incised decoration of the round columns supporting the arches are conspicuous. In the background are the altar and the altar-screen of Lord Neville, which separate the Choir from the Chapel of the Nine Altars. Above is seen the great circular window. Etched monogram and date in lower lefthand corner.

> Signed Artist's Proof. Very fine impression in fine condition. Only 425 proofs printed. red 3. Love for

Height, 245/s; width. 171/4 inches.

Armstrong, No. 99.

"Durham Cathedral was pronounced, somewhat sententiously, by Dr. Johnson to be of "rocky solidity and indeterminate duration." Mr. Haig's etching shows that it is not by solidity alone that it is distinguished."—ARM-STRONG.



AXEL HERMAN HAIG Church of Notre Dame, Huy, Belgium: Doorway [No. 46]

## AMERICAN ART ASSOCIATION

#### HAIG. AXEL HERMAN

49. East Ambulatory: Burgos. Etching, 1909. A carving in high relief of the "Agony in the Garden." is the centre of interest. Four carved saints are seated below. Worshipper and priests to the right. Etched monogram and date in lower right corner. In the upper margin is the etched inscription.—"London Published 4th October 1909 by Robt. Dunthorne, 5 Vigo St. W.;" and in the lower,-"Copyright in 1909 by Robt Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

Height, 16½; width, 11¾ inches.

N. R. Carre Boland, No. 179.

# HAIG, AXEL HERMAN

50. Entrance to Cloisters: Burgos. Etching, 1907. Through the doorway, sculptured in high relief, with "Baptism of Christ" above, and figures of saints on each side of the arch, is seen the arched roof of the cloister. To the right are figures of monks: to the left a woman and girl near a basin of holy water. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-Height, 1834; width, 131/8 inches. Mrs R.H. Koreng U.T. Boland, No. 205.

## HAIG. AXEL HERMAN

51. Eglise des Dominicains, Arles. Etching, 1887. Portion of the exterior of the church, with door at center and another doorway to the left. There are figures of eight peasants in the roadway. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 300 proofs printed. Jacoh Marks

Height, 20; width, 12 inches.

Armstrong, No. 56.

# HAIG, AXEL HERMAN

52. Ely Cathedral: Interior. Etching, 1914. Λ view of the pulpit with a preacher, in high light. In the distance, to the right, a part of the roodsereen and apse. Audience in the foreground. 4250 Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height,  $25\frac{5}{8}$ ; width.  $16\frac{1}{4}$  inches.

Boland, No. 197.

John stevinson

## AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

53. English Pastoral. Etching, 1893. A winding stream flowing towards the spectator, with reeds and grass growing in the water in the extreme foreground. To the right a broad field illuminated by sunshine, with eattle feeding. Figures of a man and woman in outline under the trees towards the left of the picture.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 101/s; width, 145/s inches.

Armstrong, No. 104.

rmstrong, No. 104.

The subject of this etching was found near Haddon Hall.

#### HAIG, AXEL HERMAN

54. Entrance to the Mosque of Mohammed Bey, Cairo. Etching, 1890. A fragment of the building of the Mosque, with the greater part of the plate occupied by the doorway, up to which lead steps on which are seated several figures. To the right is a merchant's stall. Etched monogram and date in lower left-hand corner,— "Cairo, March 1890."

Signed Artist's Proof. Very fine impression in flawless conmrs. h. m. W heeler DITION. Only 200 proofs printed.

Height, 151/8; width, 101/8 inches.

Armstrong, No. 81.

A very charming composition.

#### HAIG, AXEL HERMAN

55. Exterior, Burgos Cathedral. Etching, 1890. The cloisters of Burgos Cathedral in bright sunshine, with strong shadows to the left. In the centre a cross with figures of three monks grouped at the base. Etched monogram and date in lower right hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 400 proofs printed. John Stevenson

Height.  $27\frac{1}{4}$ ; width, 18 inches.

Armstrong, No. 78.

"A striking work, drawn with considerable power, with strong contrasts of shadow and light."-Armstrong.

## HAIG, AXEL HERMAN

56. Fellahah, Cairo. Etching, 1890, aquatint added in 1901. The figure of a woman with child in her arms; a building decorated with 12 characteristic Egyptian carving behind her. Etched monogram and both dates in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 55%; width, 33/4 inches.

Armstrong, No. 84.

. D. Finlay

#### AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

57. FIGURE OF WOMAN. Lithograph, undated. A lady in profile is holding book with the title 'Semper Eadem.'

Signed Artist's Proof. Very fine impression in flawless con-DITION. Proof printed by F. Goulding.

Height,  $11\frac{1}{4}$ ; width,  $8\frac{1}{2}$  inches. Leo. Busse Boland, No. 229.

# HAIG, AXEL HERMAN

58. Flemish Lace-Workers. Etching, 1880. A street in Bruges, with women seated outside their house-doors making lace. Etched mono-40 gram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 100 proofs printed. Kennedy 1 Co.

Height,  $7\frac{1}{2}$ ; width, 11 inches.

Armstrong, No. 15.

# HAIG, AXEL HERMAN

59. FLORA. Etching, 1889. A church rising upon an eminence faces the spectator; fields, sloping down to the river, occupy the foreground. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 101/s: width, 61/s inches.

Armstrong, No. 73.

# HAIG, AXEL HERMAN

60. Flod. Drypoint, 1889. The church shown in the preceding plate is seen in the distance with a road winding towards it. A winter seene. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FINE CONDITION. The title has been written in by the artist, on the left, eight, 61/4; width, 73/4 inches.

Height, 61/4; width, 73/4 inches.

Armstrong, No. 75.

# HAIG, AXEL HERMAN

61. Floda. Etching, 1889. The church rises in the background. Between it and the spectator are trees, and a field with eows. Etched 4 monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FINE CON-DITION. The title has been written in by the artist, in peneil.

Height,  $8\frac{7}{8}$ ; width,  $5\frac{7}{8}$  inches.

Armstrong, No. 74.

6. S. Popper

tred Kline

# AMERICAN ART ASSOCIATION

Wm P. Chapman

# HAIG, AXEL HERMAN

62. FOUNTAIN OF St. GEORGE. Etching, 1885. A street scene centred round a fountain, which plays into a circular basin. The figure of 40 St. George overcoming the dragon is conspicuous upon the pillar which rises above the water. In the background, above an archway, is a chapel. Numerous figures are grouped round the fountain. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 100 proofs printed. W. E found

Height, 191/4; width, 125/8 inches.

Armstrong, No. 47.

"The fountain of St. George is to be seen pretty much as Mr. Haig has etched it, at Rothenburg ob der Tauber in Bavaria, one of the most medieval of German medieval towns. But the fountain is placed in surroundings not precisely similar to those in which it supplies the townsfolk with water, and Mr. Haig has also made sundry small additions to the fountain itself. The four figures which he has placed at the base of the column, or rather the three which are visible in the plate are imaginary, and are designed to represent the rivers of Paradise."—Armstrong.

# HAIG, AXEL HERMAN

63. Gerona Cloisters. Lithograph, 1895. A corner of the cloister garden is seen through an arch. Lithographed title, monogram, and date near lower left-hand corner.

Signed Artist's Proof. Fine impression in flawless condition.

Height, 15; width, 85% inches.

Boland, No. 228.

## HAIG, AXEL HERMAN

64. GHENT. Etching, 1907. An animated scene on the quai, to the right people and merchandise. Old houses, some in sunlight, some in NO. shadow. In foreground, sailboats and canalboats. Etched monogram and date in lower left-hand corner. In upper margin is the etched inscription,—"London Published Novr. 18 1907 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright 1907 by Robert Dunthorne."

> Signed Artist's Proof. Very fine impression in flawless con-J. J. Talcott

Height, 173/8; width, 23 inches.

Boland, No. 168.

## AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

65. Going His Rounds. Etching, 1878. A priest going his rounds with a boy carrying a basket. The priest is stopping to speak to children. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 100 proofs printed. Lennedy + Co

Height, 3; width, 734 inches.

Armstrong, No. 10.

An early composition, embodying notes of architectural features recorded by the artist at Bruges.

## HAIG, AXEL HERMAN

66. Goslar. Etching, 1895. To the right the Kaiserworth, a picturesque building with steep pitched roof from which project quaintly pointed dormer windows, those on the first floor have statues in niches between them; below is an arcade with round-topped arches towards the roadway, and shrubs in tubs outside. To the left are steps, with a woman looking over the balustrade. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $9\frac{1}{4}$ ; width,  $6\frac{1}{4}$  inches.

Armstrong, No. 92.

R.a. Pope

# HAIG, AXEL HERMAN

67. Goslar. Etching, 1893. A little Hanoverian town in the Hartz Mountains, showing the Kaiserwörth; the colonnaded building, with a fountain in front. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

Height, 201/4; width, 145% inches. A. Husch Armstrong, No. 100.

## HAIG, AXEL HERMAN

68. Gothem, Gotland, Sweden. Etching, 1895. A ruined Gothie archway, with the figure of a saint at its apex. To the left an old man seated, also a woman and child. Beyond a church is seen. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 16; width, 113/4 inches.

Armstrong, No. 119.

P. Thompson

# AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

69. Grayhurst, Haslemere. The Artist's Residence. Etching, 1892. A view of the house in winter. Etched title in lower left-hand corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Fine impression in flawless condition.

Height, 21/4; width, 43/4 inches.

Boland, No. 225.

The artist's Christmas card for 1892.

Leo Busse

#### HAIG. AXEL HERMAN

70. Great North Porch, Chartres Cathedral. Etching, 1881. The porch is seen from the west, so that the Cathedral is to the right of the spectator as he faces south-east. The front of the porch is in shadow, sunlight illuminating its western side only. The steps are visible, and down these a procession is advancing which has left the Cathedral and turned to the left so as to pass under the western opening of the porch. Etched monogram and date in lower right-hand corner.

Signed Remarque Proof. Very fine impression in flawless con-DITION. The title with the number "180" has been written in by the artist on the left. Only 250 proofs printed. arthur a. Croshy

Height, 221/2; width, 17 inches.

Armstrong, No. 22.

"The many beauties of Chartres Cathedral, its distant aspect and the richness of its decorative details, evidently possessed considerable attraction for Mr. Haig at this period, and offered him an excellent opportunity for demonstrating his skill as a draughtsman. The two statues of St. Modeste and St. Savinien are clearly to be seen."—Armstrong.

# HAIG, AXEL HERMAN

71. Grim Toledo. Aquatint and line-etching, 1889. A street in Toledo, with deep shadows and high lights. A man is riding down the 20. street on a mule. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in bluish-green tint IN FLAWLESS CONDITION. Only 100 proofs printed.

Height, 19; width, 121/2 inches.

Armstrong, No. 70.

m Trowbridge "Toledo was built in turbulent days, and in times when vehicles were/ few. Its narrow streets with many turnings were well suited for street fighting, but many of them are of such a nature that driving through them is out of the question. One of the results of this most noticed by travellers is an absence of noise, giving an idea of sleepy quiet, rather different from what we might naturally associate with a city which, if of lessened importance nowadays, was once the capital of a great country." ARMSTRONG.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

72. Happon Hall. Etching, 1880. A bridge to the left over a stream, with a man on it turning to a woman in the doorway of a building beyond. A glimpse of the Hall is visible through trees on the right. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height,  $10\frac{1}{4}$ ; width, 7 inches. Armstrong, No. 21.

2. D. Finlay

# HAIG, AXEL HERMAN

73. Hang It. Etching, 1893. A man in Georgian costume with a white tie-wig stands, pipe in hand, his back to the spectator, facing a 10 confused pile of pictures leaving against a wall, with some hanging upon it. To the left is a coat-of-arms blazoned with nails, picture rings, and other appropriate symbols, above which is the date 1793. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height,  $3\frac{1}{2}$ ; width,  $3\frac{1}{2}$  inches.

Armstrong, No. 106.

P. Thompson "This little plate was etched by Mr. Haig to fill a blank on the walls of the Exhibition of the Royal Society of Painter-Etchers, on the occasion of their annual exhibition of 1893. The space seemed to require something to occupy it, and Mr. Haig threw himself, in the form of an etching executed on the spur of the moment, into the breach. It might be considered almost too slight to mention, but many of his friends possess it, and in the midst of serious work, such as the large plates of cathedrals and monastic buildings, it is pleasant to find a sketch which affords some suggestion of the artist's genial humor. Those, moreover, who have ever had to hang an exhibition of pictures by various artists will appreciate the meditative attitude of the gentleman in the long-skirted coat, and will not wonder that he scratches his puzzled head at the risk of deranging his wig, or that he seeks solace in tobacco. There is an ingenious bit of detail in a crown composed of two horses—apparently a suggestion for a signboard, which he is looking at."-Armstrong.

# HAIG, AXEL HERMAN

74. Hawker, Mont St. Michel. *Etching*, undated. Man with a basket is seated on a stone wall. Etched monogram and title near lower 8 margin.

Signed Artist's Proof. Fine impression in flawless condition.

W. H. Still james

Height,  $6\frac{7}{8}$ ; width,  $5\frac{1}{4}$  inches.

Boland, No. 222.

#### AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

75. HILL TOWN IN NAVARRE. Aquatint and line-etching, 1888. A street, in shadow on the right and on the left in sunshine. On the left a lofty building, approached by steps protected by a balustrade. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 200 proofs printed. Jacoh Marks

Height, 1734; width, 1215 inches.

Armstrong, No. 62.

# HAIG, AXEL HERMAN

76. Hoar Cross: Chapel Holy Angels. Etching, 1908. The ehapel is seen in high light in the background with its screen surmounted by a cross flanked by two saints. Two worshippers in immediate foreground to the left. Etched monogram and date in lower righthand eorner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 150 proofs printed.

Height, 231/2; width, 155% inches. Mr. Costello

Boland, No. 181.

# HAIG, AXEL HERMAN

77. Holyrood: South Aisle. Etching, 1877. A small portion of the wall of the south aisle is shown, the centre part of which is occupied by the wall-arcade. On the right are a monument and figures of 25 two visitors, on the left a tomb with skull and cross-bones. Etched title, monogram, and date in lower left-hand eorner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 50 proofs printed. H. L. Luggs.

Height, 10; width. 71/8 inches.

Armstrong, No. 7.

## HAIG, AXEL HERMAN

78. IN NORTHERN SPAIN. Etching, 1895. A sluggish stream, flowing between two houses erossed by a bridge from one of them. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $4\frac{1}{8}$ ; width,  $6\frac{3}{8}$  inches.

Armstrong, No. 132.

A small study of a Spanish town, which the artist identifies with Escosic rather than with any other place, although he declines to say that it is a representation of any particular locality.

F. D. Fenluy

#### AMERICAN ART ASSOCIATION

U. Hirsch

W.P. Thapsman p

#### HAIG, AXEL HERMAN

79. IN RHINELAND. Etching, 1890. A background of picturesque buildings. Houses, with a church-steeple behind them, form an angle towards the right, where a flight of steps leads up to a covered porch and doorway. Near this, in the centre of the picture, is a richly carved and overhanging Gothic window. To the left, the extremity of a building, otherwise unseen, is of circular form, and near this a man and woman stand talking. In the foreground are steps, a river, and the bows of a boat lying moored. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. Only 200 proofs printed.

Height, 113/4; width, 6 inches.

Armstrong, No. 83.

"This charming little etching is a 'composition' which the artist has founded upon a view in Coblenz, seen from the Moselle near its confluence with the Rhine,"—Armstrong.

# HAIG, AXEL HERMAN

80. In the Aisles, Amiens Cathedral. Etching, 1897. To the right, an altar with crucitix and six candlesticks. In the centre and to the left the richly carved figure subjects of the chancel screen, with carving above each of the pointed niehes which contain them, and below two monuments with recumbent figures. A nun is conducting school children up the steps to the left. "Amiens" etched in left-hand corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. Only 250 proofs printed.

Height, 11; width, 141/2 inches.

Armstrong, No. 124.

## HAIG, AXEL HERMAN

81. In the Arab Quarter, Cairo. Etching, 1891. High buildings to the right and left, with richly carved windows and gay draperies, sunlight falling on the houses to the left and the minarets beyond. To the left is a group of bargainers at a merchant stall, where quaintly shaped bottles are arranged, and beyond them is a crowd of figures, with a donkey standing near them. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION. Only 275 proofs printed.

Height, 241/2; width, 16 inches.

Armstrong, No. 88.

## AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

82. In the Pyrenees. Etching, 1889. A background of mountain peaks, with a bridge over a stream and tall poplars near the foreground. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 81/2; width, 51/2 inches.

Armstrong, No. 76.

a. C. Edg No

#### HAIG, AXEL HERMAN

83. Interior, Amiens Cathedral. Etching, 1893. Looking east, the floor space is crowded with figures, principally children assembled for their First Communion. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 450 proofs printed.

Height, 27%; width, 18% inches. E. Bendan

Armstrong, No. 98.

# HAIG, AXEL HERMAN

84. Interior, Burgos Cathedral. Etching, 1889. The interior of the Cathedral is shown as seen from the North Transept looking almost 640 due south. A lofty screen or railing, which, with a corresponding railing beyond it, forms a passage from the coro or Choir to the east end of the altar. The iron screen has a door, above which is a figure of St. Christopher, and a corresponding door and statue on the other side. In the foreground are figures of worshippers standing, kneeling, and sitting. Etched monogram and date in

Signed Artist's Proof. VERY BEAUTIFUL AMPRESSION IN FLAWLESS
CONDITION. Only 500 proofs printed.

Height, 2114: width 1834:

Height, 271/4; width, 173/4 inches.

Armstrong, No. 65.

"This etching of the Interior of Burgos Cathedral, one of the many famous ecclesiastical buildings in Spain, may fairly be described as the best-known and most highly valued of Mr. Haig's etchings of cathedral interiors. In none does his skill as a draughtsman, combined with his power of rendering delicate and intricate detail, show itself to greater advantage. It owes much to the delicacy of the work, and to the skilful rendering of the lighting, but is so well known to admirers of the etcher's work that description of it is hardly needed."—Armstrong.

[See Frontispiece for Illustration]

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

85. In Church. Aquatint, 1888. A small portion of the interior of a church, with four figures, those on the extreme right and left kneeling. The two principal figures are an old man seated and leaning forward with a book in his hand and a woman in eap and apron with a basket at her side. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left. Only

100 proofs printed.

Height, 73/4; width, 6 inches.

Armstrong, No. 63.

"This small plate has been deservedly popular, and is now not at all easy to obtain."-Armstrong,

# HAIG, AXEL HERMAN

86. IN THE CLOISTER GARDEN. Etching, 1907. A procession of nuns is entering the door to the right. The nave and tower of Burgos Cathedral loom up in the background. There is a well at extreme left, and two nums are sitting under a tree at the extreme right. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 135/8; width, 83/8 inches.

Boland, No. 165.

Teo P Simonson

# HAIG, AXEL HERMAN

87. In the Aisles, Chartres Cathedral. Etching, 1881. Shows the ambulatory of the south Chancel Aisle, with nuns conducting a number of school children to service. Etched monogram and date 225in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. H. Blank

Height, 14; width, 201/2 inches.

Armstrong, No. 23.

This view of this world-famed cathedral is one of the most admired of Mr. Haig's etchings of church interiors.

[See Illustration]



AXEL HERMAN HAIG Chartres Cathedral: In the Aisles [No. 87]

#### AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

88. In Toledo. Drypoint, 1884. Through a very lofty pointed arch is visible the sereen of the choir, richly carved with figures. Statues 25in niches form the decoration of the lower part of the right-hand pier supporting the arch. Near the base of the left-hand pier is a large font-like holy-water stoup, in which a woman is about to dip her hand. There are also figures on the other side. The pavement is tesselated with square tiles. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Only 150 proofs printed.

Kennedy & Co Height, 91/8; width, 51/8 inches. Armstrong, No. 39.

# HAIG, AXEL HERMAN

89. Jedburgh Abbey: A Doorway. Etching, 1879. Elaborately carved Norman doorway, with dog-tooth carving above the circular arch. Etched title in margin below, etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 50 proofs printed. Height, 10%; width, 7% inches. M. Knolaile & Co. Armstrong, No. 14.

# HAIG, AXEL HERMAN

90. Kirkstall Abbey. Elching, 1892. Ruins, as seen from the courtyard, showing the remains of the tower. Etched monogram and 20 date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Naumberg

Height, 151/s; width, 10 inches. Armstrong, No. 96.

## HAIG, AXEL HERMAN

91. Kirkstall Abbey. Etching, 1892. The ruined abbey is seen from the south-east. In the foreground, a field and water, peasants and 30 sheep. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Fred Kline

Height, 251/4; width, 173/4 inches.

Armstrong, No. 95.

## AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

92. Kirkstall Abbey: The Cloisters. Etching, 1893. View of the beautiful ruins of the old Yorkshire abbey, showing an angle in 22 the courtyard, and arched cloisters with figures of two women and a child, a clergyman is walking not far from them. To the left is a grass plot with pigeons feeding. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.

Height, 101/8; width, 151/2 inches. Armstrong, No. 102 Armstrong, No. 102.

# HAIG, AXEL HERMAN

93. Kirkstall Abbey: The Chapter-House. Etching, 1893. Displays the vaulted interior of a portion of the ruins, with Norman arches and capitals, through which glimpses of open air and sunlight are seen. There are two figures in modern dress. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, to the left. W. L. Linggs

Height,  $9\frac{7}{8}$ ; width,  $15\frac{1}{8}$  inches. Armstrong, No. 101.

HAIG, AXEL HERMAN

94. Laon. Etching, 1904. The Cathedral of Laon, with its towers, rises high in the background; towards the right of the spectator a nun is conducting schoolgirls down a flight of steps; at the head of the steps is a high gateway leading into the cathedral precincts, and to the left of these are trees and shrubs. Etched monogram and date in lower right-hand corner.

VERY FINE IMPRESSION IN FINE CON-Signed Artist's Proof. DITION. The title has been written in by the artist, on the left.

Height, 15; width, 10½ inches.

Armstrong, No. 156.

"This is a small but attractive etching of the Cathedral of Notre Dame at Laon, the chief town of the Départment de l'Aisne. Four towers remain out of seven, which were also originally surmounted by spires, in a fine thirteenth century building, of which Viollet le Duc says:—'La Cathédrale n'a pas l'aspect religieux des églises de Chartres, d'Amiens, ou de Reims. De loin elle patraît un château plûtot qu'une église.' "—Armstrong.

#### AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

95. Leon Cathedral. Aquatint, 1895. A foreground of water and fields in the evening. The cathedral is drawn from the north-east, so that the side towards the onlooker is in shadow, and the salient points towards the west are lit by the setting sun; the light, open, tapering spire rises centrally; at the west end two towers, one fully seen, is rectangular and crowned by a short spire. The buildings that lie to the right and left are in shadow. The background is of sunlit clouds.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION. On the left, the artist has written in pencil,—"Evening. Motif from Leon, Spain (aquatint)."
Height, 121/8: width, 163/4 inches.

Armstrong, No. 118.

"This is not a close portrait of its subject, as the artist admits having introduced a non-existent roof. Its cathedral is considered to be one of the finest in Spain, comparable in style with those of Amiens and Rheims, and partaking of qualities traceable to French influence. It was built about the middle of the thirteenth century upon a site which two churches had already successively occupied, and its rank among other churches is recorded in the monkish Latin verse—

Dives Tolentana, sancta Ovetensis, Pulchra Leonina, fortis Salamantina."—Armstrong.

# HAIG, AXEL HERMAN

96. Legend of the Bells. Etching. 1895. A fanciful "composition," showing bells ringing in a belfry, the chimes as they peal forth taking the forms of angels which ascend towards the Madonna and Child. Through a lancet window a river is seen in the distance. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION. Only 250 proofs printed. Height, 2334; width, 165% inches. Armstrong, No. 115.

#### HAIG, AXEL HERMAN

97. LICHFIELD. Etching, 1896. A shady lane, with the cathedral rising in the background. Etched title, monogram and date in lower left-hand corner,

Signed Artist's Proof. Very fine impression in flawless condition.

Height, 12½; width, 8¼ inches. Armstrong, No. 122.

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

98. Linlithgow. Etching, 1877. The palace rises in the background with the lake lying below it. In the foreground are trees, with a boat containing three figures nearing the shore. Etched monogram and date in lower right hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist, on the left.

Height,  $4\frac{1}{4}$ ; width,  $5\frac{1}{4}$  inches. Armstrong, No. 5. hed b. Fenlay

# HAIG, AXEL HERMAN

99. LINLITHGOW: WALL WITH BARRED WINDOWS. Etching, 1877. A dog, a boy, and a man with a book are standing in the right foreground. Etched monogram and date in lower left corner.

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist, on the left.

Height,  $97/_8$ : width,  $61/_2$  inches.

N.C. Hanton

m. Knoedly 60

Boland, No. 219.

This etching, though made in 1877, is not in the Armstrong Catalogue.

## HAIG, AXEL HERMAN

100. LINLITHGOW: EXTERIOR. Etching, 1878. An angle of the courtyard. to the right, an archway with three empty niches surmounted by half figures of angels. In lower right-hand corner is etched,—"Linlith-gow Palace, East Side of Court." Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist, on the left.

Height, 1034: width, 7½ inches.

Armstrong, No. 8.

# HAIG, AXEL HERMAN

101. Lineithgow. Etching and aquatint, 1901. The castle is seen across the river. Three swans in the foreground. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"Copyright 1902 Published by II. Virtue and Company Limited London."

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist, on the left.

Height, 10; width, 7 inches.

Boland, No. 211.

This etching, though done in 1901, is not included in Armstrong's catalogue.

#### AMERICAN ART ASSOCIATION

Max Williams

# HAIG, AXEL HERMAN

102. LIMBURG ON THE LAID. Etching, 1886. The river flows in the foreground under rocky banks upon which are piled high the ancient castle and the Cathedral of St. George. The castle is on the left in shadow. The cathedral with its seven towers is in sunlight. Towards the right are a mill-wheel and bridge. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 650 proofs. Height, 341/4; width, 241/2 inches. (am/sbell u.t.6)

Armstrong, No. 50.

"This etching, 'The Cathedral of St. George, Limburg on the Lahn,' to give it its full title, resembles in its dimensions, and in its general character, that of Mont St. Michel, and forms with it a striking pair, the two subjects lending themselves well to treatment on a large scale. Visitors to Limburg will find that the old mill shown in Mr. Haig's etchings has been pulled down and replaced by a commonplace and unsightly warehouse." -Armstrong.

# HAIG, AXEL HERMAN

103. Longitude. Etching, 1893. A small figure of a man, in a pointed hat with feather, displaying a framed picture of a sunset over a sea. Etched monogram and date in lower right-hand eorner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $3\frac{1}{4}$ ; width,  $1\frac{3}{4}$  inches.

Armstrong, No. 107.

Dr. Me dipin "This, the smallest of the etchings mentioned here, was designed to fill a gap on the walls of the painter-etchers. It forms a quaint contrast to such plates as Pampeluna and Mont St. Michel."—Armstrong.

#### HAIG, AXEL HERMAN

104. LÜBECK: THE SKIPPER'S GUILD. Etching, 1890. A portion of the interior of the home of the "Skipper's Guild" at Lübeck, with models of ships of ancient construction hanging from the timbered ceiling. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 125 proofs printed.

Height,  $17\frac{1}{2}$ ; width,  $11\frac{3}{4}$  inches.

Armstrong, No. 80.

"The hanging up of models of vessels as votive offerings in many old continental churches, in seaports and fishing villages, will be brought to mind by this etching of the Skipper's Guild at Lübeck. Here, however, they must be taken to serve as mementoes left behind by their owners, rather than as intended to aid in the averting of storm and tempest. There is much else that is picturesque to be found at Lübeck, an old Hanseatic city easy to visit from Hamburg, but the etcher has been attracted by a subject redolent of his old calling of naval designer."—Armstrong.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

105. Madeleine, Troyes. Etching, 1904. Through a lofty archway are seen women worshipping before a Madonna standing with the Infant Christ in her arms; right and left are lilies; and above, a richly earved canopy with statues of saints in niches. To the right is the earved rood-screen, brightly illumined, with a single statue surmounting it. A Sister of Charity, with children round her, is seated near the pier which supports the arch already mentioned. In the wall, close to the pier, is a carved representation of the Resurrection. On the pier to the left is a Station of the Cross. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published April 11th 1904 by Robt. Dunthorne 5 Vigo St. London W.;" and in the lower, -"Copyright 1904 by Robert Dunthorne."

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. H. Blank

Height, 231/2; width, 153/4 inches.

Armstrong, No. 154.

"Mr. Haig has not taken the Cathedral of Troyes for his etching, but has chosen the church of La Sainte Madeleine, a thirteenth century building older than the greater part of the cathedral itself, and has shown its finest feature, the Jubé or Rood-Loft of Giovanni Gualdo, who was also connected with the building of the fortifications of the town. Jean Gualde, as his name appears in French garb, was paid for his carving five sous per diem in winter, and in summer, when working days were longer, seven. He now rests beneath it, in the words of the inscription once legible over his bones, 'Pour y attendre la résurrection, sans peur d'être écrasé.' Its decorations, eighteen feet deep, and extending over the two pillars at the sides, have been described as 'a enrtain of lace cut in marble,' 'un bijou plûtot qu'une maçonnerie, une ciselure plûtot qu'une sculpture."-Arm-STRONG.

# HAIG, AXEL HERMAN

106. Magdalen College, Oxford. Etching, 1886. The well-known tower of Magdalen College, as viewed from Addison's walk. In the stream in the foreground are men at work in a boat, and on the bank are figures of undergraduates and others. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in very fine con-DITION. Only 500 proofs printed. ted 13 Love joy

Height, 183/4; width, 123/4 inches.

Armstrong, No. 52.

A well-known landmark in Oxford ever since it was built in the early days of Cardinal Wolsey.

# AMERICAN ART ASSOCIATION

J. H. Little

#### HAIG, AXEL HERMAN

107. Melrose Abbey. *Etching*, 1878. A view from the Chaucel, showing two complete arches of the ruin, one seen through the other; between them is a broken archway, under which two figures are standing. Etched monogram and date in lower left-hand corner. In the right hand corner is the etched inscription,—"Melrose Abbey: a View from Chancel."

Signed Artist's Proof. Very fine impression in flawless condition. The title,—"Melrose" has been written in by the artist, on the left.

on the left.

Height, 1034; width, 73% inches.

M. Knylder & Co.

Armstrong, No. 11.

# HAIG, AXEL HERMAN

108. Montmajons Near Arles. Etching, 1907. The walled castle rises above meadows and the bank of a stream in foreground. A shepherd with his flock to the left. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 8; width, 12 inches.

Boland, No. 206.

# HAIG, AXEL HERMAN

109. Mont St. Michel. Etching, 1882. A smaller view of the large plate. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

P. Thompson

Height, 5; width, 3½ inches.

Armstrong, No. 31.

A tiny version of Mr. Haig's large plate, etched by him for the purpose of illustrating his pamphlet, which gives the history of St. Michel.

#### HAIG, AXEL HERMAN

110. MONT ST. MICHEL. Etching, 1882. Shows the lofty pile of buildings of the fortified monastery rising on the summit of a rock above the houses which cluster below. In the foreground is an expanse

John Hevenson



AXEL HERMAN HAIG Mont St. Michel [No. 110]

## AMERICAN ART ASSOCIATION

[No. 110—Continued]

of wet sands, with figures of fishermen and fisherwomen carrying nets. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 500 proofs printed.

Height,  $34\frac{1}{4}$ ; width,  $24\frac{1}{2}$  inches.

Armstrong, No. 27.

"This is one of the most important in point of size of Mr. Haig's etchings, and of the very large ones dealing with out-of-door subjects is per-

haps the most admired.

"In the bay of Avranches, some seven and a half English miles from that town, lies the isolated rock upon which St. Aubert, Bishop of Avranches, in the early part of the eighth century, at the command of the Archangel Michael, built the monastery which has since developed into the majestic structure we now find it. Historians are uncertain as to the origin, but the devout believe the legend which relates how the archangel appeared three times to St. Aubert, commanding him to build the monastery. The first and second time he treated the vision as a dream, but the third time St. Michael placed his finger upon the head of the bishop with such effect that the skull was pierced, thus convincingly proving the reality of the august presence, after which St. Aubert lost no time in executing the angel's command."-Armstrong.

[See Illustration]

# HAIG, AXEL HERMAN

111. Monreale Cathedral. Etching, 1907. A diagonal view of the steps leading to the choir hall. In the background, through an arch is seen a chapel at the end of the left aisle; three worshippers are kneeling at the entrance. In the foreground, a priest is kneeling on a step. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published March 3rd 1908 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright 1908 by Robt Dunthorne."

> Signed Artist's Proof. Very fine impression in flawless con-DITION. map William,

Height, 27; width, 18 inches.

Boland, No. 167.

# HAIG, AXEL HERMAN

112. Monument: Verona. Etching, 1911. The tomb surmounted by a stone canopy and by a tall grill fence, is situated in a courtyard. Etched monogram, date and place in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. 71. 13 rank

Height,  $19\frac{1}{2}$ ; width,  $13\frac{1}{2}$  inches.

Boland, No. 187.

The monument is erected to the Scaligeri or Della Scala family which ruled in Verona from 1260 to 1338. Of Cane, or Can' Grande della Scala [Continued

#### AMERICAN ART ASSOCIATION

[No. 112—Continued]

(1312-1329), Sismondi says: "he reigned in that city with a splendor which no other prince in Italy equalled. Among the Lombard princes he was the first protector of literature and the arts. The best painters, sculptors, and poets, including Dante, were assembled at his court."

# HAIG, AXEL HERMAN

113. Moorish Archway, Tolebo. Etching, 1884. A rounded archway of Moorish design, from which a lamp is suspended, and beneath 100. which are steps leading to a street beyond, some of the houses of which are visible. Seven figures are introduced on aud near the steps; the parts not overshadowed by the archway are in bright sunshine. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. With Robert Dunthorne's stamp. Unusually BRILLIANT IMPRESSION IN FLAWLESS CONDITION. Only 300 proofs printed.

Armstrong, No. 38.

The archway is to be found near the college for military students at Toledo. It gives an excellent idea of a sleepy southern town, where foot passengers move slowly and choose the shade in preference to the sun-

# HAIG, AXEL HERMAN

114. Morning. Aquatint and etching, undated. A calm morning scene by a lake or broad stream. To the extreme right, on the bank and reflected in the water, is a clump of trees, and to the left two Lombardy poplars. In the hazy distance a cathedral with two tall spires.

> Signed Artist's Proof. VERY FINE IMPRESSION on laid paper in fine eondition, slightly rubbed.

Height, 63/4; width, 85% inches. Campbell art Co. Boland, No. 216.

# HAIG, AXEL HERMAN

115. Morning of the Festival. Etching, 1880. A canal or river flowing through a town, with picturesque houses rising from the water's 205edge. Along the stream are borne barges laden with holiday-makers in mediaval attire, while others erowd at windows and on balconies. The river is crossed by a bridge surmounted by a Gothie chapel with tapering spire. Beyond rises the tower of a church. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left. Only 100 proofs printed. J. Towne ligt.

Height, 21; width, 123/4 inches.

Armstrong, No. 17.

The architectural details are mainly borrowed from the buildings a Bruges.

#### AMERICAN ART ASSOCIATION

Jun Stevenson

## HAIG, AXEL HERMAN

116. NASSAUER HAUS, NUREMBERG. Etching, 1905. Facing the spectator in the centre of the plate is a tall Gothic house forming a street corner. In the second story is a richly-decorated projecting window, and at the angle on the same level is an angel under a canopy. To the left of the plate, and in shadow, is part of a round building, half-way up the wall of which is a Madonna with Child under a carved canopy, and below is the figure of a saint. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-Height, 73/4; width, 51/8 inches.

Armstrong, No. 159.

"This fourteenth century Gothic house is situated nearly opposite to the Church of St. Lawrence at Nuremberg, and at the corner of the Carolinenstrasse. The building, a small portion of which is visible to the left, is the Church of St. Lawrence."—Armstrong.

## HAIG, AXEL HERMAN

117. NORTH CHANCEL: AMIENS. Etching, 1908. Between the tall pillars is a screen with carvings in high relief, in front of which are a priest, two choir-boys, a sister of charity and two girls. There is a kneeling figure in the foreground to the right. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published November 2nd 1908 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright 1908 by Robert Dunthorne."

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.

Height, 23½; width, 15½ inches.

Boland, No. 175.

# HAIG, AXEL HERMAN

118. Northern Museum, Stockholm. Etching, 1908. A broad lying building with short central tower and characteristic architecture is seen at the water's edge. Sail-boats, launches and rowboats are seen in the harbor. A storm cloud on the right. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-71.10 Bichmeil

Height,  $6\frac{1}{2}$ ; width,  $9\frac{3}{4}$  inches.

Boland, No. 174.

## AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

119. Notre Dame, Paris. Etching, 1900. A view of the eathedral from the south side of the Seine. The river and a bridge slightly to the left of the plate lie between the church and the spectator. Etched monogram and date in lower left-hand corner. In lower margin is the etched inscription,—"London Published August 1st 1900 by Robt Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. Very fine impression in flawless condition. Only 350 proofs printed.

Height, 221/4; width, 31 inches.

Armstrong, No. 137.

A. a. Crosby

# HAIG, AXEL HERMAN

120. Nuremberg. Etching, 1877. A courtyard between houses, above which rises a circular tower. Horses and carts in the courtyard. Etched monogram and date in lower left corner. The words 'Etching No. 4' are etched near lower margin.

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist to the left as follows,—"Nürnberg" (sic).

Height, 83/8; width, 51/2 inches. C. W. Kranshaar

Armstrong, No. 4.

# HAIG, AXEL HERMAN

121. Nuremberg. Etching, 1908. The towers and roofs of the town are visible in the distance. In the foreground people are walking on a path skirting a rambling house to the right. Open green, and small trees in center and left foreground. Etched title, monogram, and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION.

Height, 14; width, 18 inches.

Boland, No. 173.

m. Husch

## HAIG, AXEL HERMAN

122. October Evening, Assisi. Etching, 1903. Evening glow and shadows upon Assisi. The church stands out white upon the summit of the hill, illuminated by the rays of the setting sun; the wooded hill-side below it and the town beyond to the right are in shadow. Below, the river is running in flood. On the hither side two monks are walking together on the bank with a peasant woman [Continued].

Miss R. H Lounguest

#### AMERICAN ART ASSOCIATION

[No. 122—Continued]

approaching them. Etched title, monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.

Height, 19; width, 24 inches.

Armstrong, No. 150.

# HAIG, AXEL HERMAN

123. OLD GERMAN MILL. Etching, 1880. A high building with a millwheel occupies the left of this plate, and in the foreground runs the stream with boats on it. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 100 proofs printed. d. a whmann

Height, 101/4; width, 7 inches.

Armstrong, No. 19.

This is one of Haig's early compositions, and is founded upon sketches made at Nuremburg.

# HAIG, AXEL HERMAN

124. OLD HANSE TOWN. Etching, 1883. A river and quay with boats and figures in the foreground. There are buildings to the right, and in the background other buildings and a bridge, also a church 30tower. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN GOOD CONDITION, slightly rubbed. Only 150 proofs printed. My Costillo

Height, 101/4; width, 7 inches.

Armstrong, No. 35.

"This is a 'composition' or fancy picture which Mr. Haig has founded upon drawings made at Hamburg. The tower visible is that of the Church of St. Michael, Hamburg."—Armstrong.

# HAIG, AXEL HERMAN

125. On the Arlanzon, View of Burgos. Aquatint, 1894. Flats at low tide, with shallow water and stretches of sand and mud in the 30background. The spires and steeples of Burgos Cathedral, with the sun setting behind them, in the background. Etched date and monogram in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left. Only 100 proofs printed.

Height,  $6\frac{1}{4}$ ; width, 9 inches.

Armstrong, No. 113.

m. Ena sman n.

## AMERICAN ART ASSOCIATION

# HAIG, AXEL HERMAN

126. On the Dyle, Malines. Etching, 1913. Flat-bottomed boats, some with sails and some without, are moored to the quay in right center, beside which is a row of old Flemish houses in bright sunshine. The houses on the left bank are in shadow. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 14: width, 21 inches. N. Blank Boland, No. 196.

# HAIG, AXEL HERMAN

127. On the Regent's Canal. Etching, 1887. A scene near Regent's Park. On the left and right, houses seen over the trees. In the /5background a bridge. Barges near the bank to the right. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FINE CON-DITION, mounted for framing.

4. g. Erdmann Height, 8; width, 10½ inches. Armstrong, No. 57.

#### HAIG, AXEL HERMAN

128. ON THE RIVER DEE. Etching, 1901. The river winds off in the distance beyond which are mountains. Foliage and trees to the 16 left, and flat meadows with cattle to the right. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has also been written in by the artist, on the left.

Height, 11; width, 8 inches.

Boland, No. 204.

Height, 11; width, 8 inches.

Boland, No. 204.

This etching, though done in 1901, is not included in Armstrong's catalogue.

# HAIG, AXEL HERMAN

129. ON THE SWEDISH COAST. Aquatint, 1888. A background of sky illuminated by sunset; smooth water and a stream, with sailing 13 vessels near a quay. Low-lying marshy land, and square house with one side light and another dark, are in the foreground. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 53/8; width, 71/4 inches.

Armstrong, No. 64.

71. M. Leennel

# First Session, Tuesday Evening, April 29th

#### THE BOLAND COLLECTION

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

130. On the Swedish Coast. Etching, 1893. The bank of a river, with a troop of horsemen, headed by a trumpeter, emerging from the shade of the trees in the centre of the picture. The opposite bank rises high, and is surmounted by a castle. Etched monogram and title in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Height, 61/8; width, 91/8 inches. 71. Blank

Armstrong, No. 105.

"This little plate is sometimes known as 'The Cavalcade.' It is a 'composition,' of which the motif was found near Marstrand, a Swedish town built on an island at the entrance to the Cattegat. Marstrand is a resort of bathers in summer time, and has been called the Madeira of Sweden.' -Armstrong.

# HAIG, AXEL HERMAN

131. On a Swedish lake. Aquatint, 1894. A glimpse along the side of a Swedish lake. Near the shore, to the right of the picture, a man fishing from a boat. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height,  $9\frac{1}{8}$ ; width,  $6\frac{1}{8}$  inches.

Armstrong, No. 114.

ms Wheeler

# AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF JOHN BOLAND, ESQ. HIS UNEXCELLED COLLECTION OF ETCHINGS BY AXEL HERMAN HAIG

TOGETHER WITH A FEW PRINTS BY OTHER ARTISTS

Second Session, Numbers 132 to 263, inclusive WEDNESDAY EVENING, APRIL 30th, AT 8:30 O'CLOCK

# HAIG, AXEL HERMAN

132. The Palatine Chapel, Palermo. Etching, 1904. In the background, slightly to the left, are the steps leading to the Chancel, in which a service is being conducted. The spectator looks across 110 the church from a corner of the Nave, whence priests and choristers can be distinguished within the Chancel rail, part of the altar being visible. In the centre the pulpit is conspicuous, having beside it the great candelabrum. The whole is rich in carving and decoration. Worshippers kneel upon the marble floor in the foreground, one of these to the right being a woman with a shawl over her head and a fan in her hand. Etched monogram and date in lower righthand corner. In lower margin is the inscription,—"London Published 1st November 1904 by R. Dunthorne 5 Vigo Street W. Copyright 1904."

Signed Artist's Proof. Very fine impression in flawless con-Mr. Costello

Height, 27; width, 181/4 inches.

Armstrong, No. 155.

"Sicily counts among its most beautiful medieval buildings the Cappella Palatina at Palermo, raised by King Roger to the honour of St. Peter early in the twelfth century. Designed as the chapel of the royal palace, it has a nave about one hundred feet long decorated with richly coloured glass mosaics on a golden ground, the more ancient of which date from the time when King Roger built it. Similar mosaics occur at Cefalu, where some are perhaps finer than those in the Cappella Palatina."—Armstrong.

#### HAIG, AXEL HERMAN

133. Palazzo Contarini degli Scrigni, Venice. Etching, 1898. Canal flowing to the left of the plate, and on the right the fifteenth century Gothic Palazzo with a gondola moored to three posts beneath it. Other buildings in the background. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Dr. P. C. Jameson

Height, 91/4; width, 61/4 inches.

Armstrong, No. 131.

#### AMERICAN ART ASSOCIATION

H. Blank

HAIG, AXEL HERMAN

134. Palencia: The Altar of the Visitation. Etching, 1895. Shows the South Aisle, which the eye of the spectator can follow into the distance towards his right. The foreground is in shadow, but the 45light which illuminates the more distant part of the aisle falls upon the upper portion of the Altar of the Visitation, which forms the centre of the picture and is set back in the wall of the coro, with paintings both at the back and side of the recess. Above all are richly carved canopies. Before the altar a woman is kneeling, and towards the spectator's left a priest stands in the doorway with two choristers or acolytes before him. Etched monogram and date in lower left-hand corner. In upper margin is etched,—"London Published 7th October 1895 by Robert Dunthorne 5 Vigo Street London W. and Castle Street Liverpool;" in lower, "Entered according to Act of Congress in the year 1895 by Robt. Dunthorne in the Office of the Librarian of Congress at Washington."

Signed Artist's Proof. Very fine impression in flawless condition. Only 350 proofs printed.

Height, 165%; width, 22 inches.

Armstrong, No. 117.

# HAIG, AXEL HERMAN

135. Palencia: The Trascoro. Etching, 1896. Interior, with kneeling figures in the foreground faeing a procession emerging from the crypt. On the left, a pulpit with canopy carved with figures. The trascoro or screen in the centre is elaborately carved with figures and a coat-of-arms, and is surmounted by a figure of Moses. Etched monogram and date in lower right-hand eorner. In the upper margin is the etched inscription,—"London Published 1st December 1896 by Robt. Dunthorne 5 Vigo Street London W. and Castle Street Liverpool;" and in the lower,—"Entered according to Act of Congress in the year 1896 by Robt. Dunthorne in the office of the Librarian of Congress at Washington."

Signed Artist's Proof. Very fine impression in flawless condition. Only 250 proofs printed.

Height, 231/2; width, 153/4 inches. Mr. Ostello

Armstrong, No. 120.

"The coro or Choir, of which the trascoro or screen at its eastern end forms the centre of interest in the picture, is situated, as in other Spanish cathedrals, considerably to the west of the usual position of the choir in the churches of the other European countries."—Armstrong.

#### HAIG, AXEL HERMAN

136. Palermo Cathedral. Etching, 1913. A procession of priests is entering the porch of the church between two of the four prominent carved stone saints. Houses in brilliant sunshine in background

m. Knoeder & Co.

#### AMERICAN ART ASSOCIATION

H. L. Grygs.

[No. 136—Continued]

to the left. Etched title in lower left-hand corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height, 19; width, 24 inches.

Boland, No. 194.

### HAIG, AXEL HERMAN

137. Palermo, Piazza. Garraffa. Etching, 1904. Street scene with donkeys, goats and townsfolk. To the left, an architectural monu-20ment set in the wall. Etched monogram, date and the word Palermo' in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 111/2; width, 8 inches.

Boland, No. 199.

# HAIG, AXEL HERMAN

138. Pampeluna Bridge: Returning from the Fair. Etching, 1887. Shows a bridge with four arches. The end of the parapet nearest 25the spectator is decorated with a coat-of-arms and surmounted by a pillar bearing a cross and a figure of the Madonna. A bullock cart, followed by a number of people, is crossing the bridge. In the background rises the Cathedral, a large pile of buildings, a characteristic and noteworthy feature of which is the angular apse, distinguished by three flying buttresses. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. 700 proofs printed.

Height, 253/4: width, 361/2 inches. D. Bendan

Armstrong, No. 55.

# HAIG, AXEL HERMAN

139. Peterborough Cathedral. Etching, 1883. A view showing a northwestern aspect on a winter afternoon. The trees are bare of leaves, and the figures in the path suggest chilly weather. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 300 proofs printed.

Height, 22; width, 163/4 inches.

Armstrong, No. 33.

Towne

### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

140. The Pilgrim's Aisle, Canterbury. Etching, 1895. The South Chancel Aisle of Canterbury Cathedral, looking east. In the middle distance is a flight of steps, leading towards "Becket's Crown." Three choir boys are walking towards the steps. Etched monogram and date in lower left-hand corner. In upper margin is the etched inscription, "London Published 16th February 1895 by Robt. Dunthorne 5 Vigo Street W."; and in the lower "Etched according to Act of Congress in the year 1895 by Robt. Dunthorne in the office of the Librarian of Congress at Washington."

Signed Artist's Proof. VERY FINE IMPRESSION IN FINE CONDITION. Only 250 proofs printed. Height. 1778: width, 125% inches. M. Knol ller

Armstrong, No. 109.

"It was to tread this aisle and the well-worn steps that terminate it that the pilgrims of whom Chaucer tells journeyed to Canterbury. For a year after Becket's murder no service was held in the cathedral, the decorations were removed, and the bells were not rung. This was in 1171, the murder having taken place on 29th December 1170. Fifty years later, 'a costly shrine having been prepared for the canonised martyr in the centre of the Trinity Chapel, the translation of his remains from his tomb in the crypt took place on 7th July 1220," -- Armstrong.

### HAIG, AXEL HERMAN

141. Plaza de la Constitución, Seville. Etching, 1885. A street scene in Seville, with many figures. A group of bystanders in the roadway, as well as persons standing in the balconies of the houses, are watching a procession. The Giralda is visible in the background. The title etched in lower left-hand corner. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. C. W. Kranshaar

Height, 91/8; width, 55% inches.

Armstrong, No. 49.

Aquatint was added to the plate in 1901.

### HAIG, AXEL HERMAN

142. Porta San Pietro, Assisi. Etching, 1902. The city gate, seen behind a parapet of the roadway. Foreground of shrubs and grass. Etched title, monogram, and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height.  $6\frac{3}{4}$ ; width,  $4\frac{3}{4}$  inches.

Armstrong, No. 148.

Mis J. M. Breen



AXEL HERMAN HAIG Portals of Rheims [No. 143]

### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

143. Portals of Rheims Cathedral. Etching, 1892. The great west entrance of the Cathedral, with its three gabled porches richly carved with niches filled with statues, and the rose window over the central porch. A procession is entering the cathedral through the centre doorway. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 325 proofs printed. 7 Meder

Height, 241/2; width, 18 inches.

Armstrong, No. 94.

A striking memento of a splendor that has almost passed away.

"It is deservedly one of the most widely admired, as it is also one of the finest, of Mr. Haig's exteriors. The Cathedral of Rheims, the Metropolitan See of France, was one of the most striking Gothic buildings not only in that country, but in the whole world, and if the magnificence of its architecture was not centered in its western end, its west front was at any rate the first of its features which met the visitor's eye, and was likely to be one of the last to leave his memory. In Mr. Haig's etching, attention is directed to the triple portals, to the elaborate carvings which surround them, and the tracery of the rose window above. The relief adorning the middle doorway showed the Coronation of the Blessed Virgin, that on the right displayed the Last Judgment, and that on the left Our Saviour's Passion.

"Above the rose window the subject was the baptism of Clovis, by St. Remy, whose Abbey Church, in the same city, was a building which alone would render Rheims worthy of a visit by traveller or by artist. It must be remembered that at one time Rheims, if not the capital of France and the seat of government, welcomed monarchs to its cathedral for their coronation, and that Joan of Arc stood before its altar on the day when Charles VII was crowned."—Armstrong.

[See Illustration]

### HAIG, AXEL HERMAN

144. Portico de Gloria, Chapel of Santiago, Burgos. Etching, 1905. The entrance is seen diagonally with the sun illuminating the carvings in high relief. Kneeling figures in foreground to the left. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published Novr. 1st 1905 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright 1905 by Robt Dunthorne.'

Signed Artist's Proof. Very fine impression in flawless con-DITION. H. L. Griggs.

Height, 263/4; width, 18 inches.

Boland, No. 161.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

145. Pulpit, Palma. Etching, 1909. The carved pulpit is seen prominently in the foreground. In the distance, the apse. In the centre. a glimpse of the choir stalls; and to the extreme right, part of the organ. Priests are kneeling in the foreground. Etched title in lower left-hand corner. Etched monogram and date in lower righthand corner. In the upper margin is the etched inscription,—"London Published 4th October 1909 by Robt Dunthorne 5 Vigo Street W.;" in the lower, "Copyright 1909 by Robt Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. V. Blank

Height, 151/2; width, 211/2 inches.

Boland, No. 178.

Palma is the capital of the Balearic Isles off the coast of Spain.

### HAIG, AXEL HERMAN

146. A QUIET HOUR. Elching, 1880. Water in the foreground with a stone causeway projecting into it and ending in a narrow foot-bridge with a wooden rail. The background is formed of houses, which are steeproofed old buildings, small and humble near the water. but with higher ones beyond. Above all rise two spires and the rose window of a large church. On the bridge are the figures of a man and woman, whose enjoyment of a quiet hour no doubt gives the etching its title. Etched monogram and date in lower righthand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Only 100 proofs printed. C. W. Kranshaan

Height, 211/4; width, 123/4 inches.

Armstrong, No. 18.

The two spires in the background or indeed the church altogether, so far as it can be seen, have been adapted from the architecture of the Chartres Cathedral.

### HAIG, AXEL HERMAN

147. Rheims Cathedral: North Transept. Etching, 1895. Shows the North transept and door, with a side view of the east end. The rose window is above the door. Market scene in the foreground. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 150 proofs printed.

Height, 15; width, 10 inches.

Armstrong, No. 103.

Fred B. Lovefoy

#### AMERICAN ART ASSOCIATION

Dr MC alpin

#### HAIG, AXEL HERMAN

148. Rialto, Venice. Etching, 1898. The stone steps leading to the arched bridge over the canal, is in the immediate foreground to the left. A woman is descending with a basket on her arm. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist.

Height, 15½; width, 11 inches.

Boland, No. 201.

Dr. Mcalpin This etching, though done in 1898, is not included in Armstrong's catalogue.

### HAIG, AXEL HERMAN

149. RIVER SCENE, SWEDEN. Etching, 1883. A river fringed with trees, to the left a fish-pound, to the right a punt with a man and three ladies talking to ehildren and nurse on the bank. In the distance a ehurch spire. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Stamped with the printseller Dunthorne's blind stamp.

Height,  $7\frac{1}{2}$ ; width, 11 inches.

Boland, No. 210.

# HAIG, AXEL HERMAN

150. ROUEN St. OUEN. *Etching*, 1879. A "fancy" pieture. Mounted gentry are coming out of a gate in the midst of a deferential populace. In the background are mediæval houses, and the famous "Butter Tower" of Rouen. Etched monogram, date (indistinct), and inscription "Rouen No. 6" in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. W Blank

Height, 9½; width, 7 inches.

Boland, No. 212.

### HAIG, AXEL HERMAN

151. Ruins, St. Nicholas, Wisby. *Etching*, 1908. Over fences, trees, and roofs are seen the ruins of St. Nicholas, and beyond is the open sea. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Dr Mc Alpin

Height,  $6\frac{3}{4}$ ; width,  $8\frac{3}{4}$  inches.

Boland, No. 171.

#### AMERICAN ART ASSOCIATION

### HAIG, AXEL HERMAN

152. Ryde Harbor. Etching, 1878. A view at twilight over the harbor and the shipping, from a stone pier. Etched title, date, and monogram in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-dition. The title has been written in by the artist, on the left. 7. Blank

Height,  $3\frac{7}{8}$ ; width,  $6\frac{1}{4}$  inches.

Boland, No. 217.

This etching, though done in 1878, is not included in Armstrong's catalogue.

# HAIG, AXEL HERMAN

153. St. Anastasia, Verona. Etching. 1908. The cathedral with its austere square tower is seen across the river. In the foreground, by a low stone wall are townspeople and a bullock cart. Etched title, monogram, a date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-

Height, 221/4; width, 151/5 inches. Boland, No. 172.

Dr. Mcalpin

Dr. Me alpin

# HAIG, AXEL HERMAN

154. St. Christopher with Christ Child. Etching, 1904. Two figures are seen within a decorative border. Etched title in lower left-hand 700 corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Fine impression in flawless condition.

Height,  $4\frac{7}{8}$ ; width,  $3\frac{7}{8}$  inches.

Boland, No. 224.

The artist's Christmas card for 1904.

# HAIG, AXEL HERMAN

155. Santa Cruz, Coimbra. Etching, 1906. A portion of the high altar is seen in the left background. A richly carved tomb is in 90the middle distance. Two worshippers at the right are kneeling by the rail as the service begins. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 17; width, 11 inches.

Boland, No. 202.

Coimbra is situated on the Mondega in Portugal. In the Convent of Santa Cruz are the tombs of Alfonso Henriques and Sancho I.

### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

156. SAINT ELIZABETH OF HUNGARY. Etching, 1900. A woman's head with downcast eyes, facing three-quarters to the right. On her head, which is surrounded by a ring or nimbus, is a jewelled circlet and a veil thrown back. Her dress is fastened with roses at the neck. Etched monogram and date near lower left margin.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Dr. Mc alpin

Height, 63/4; width, 5 inches.

Armstrong, No. 140.

"This is a fancy portrait for which a friend of Mr. Haig's posed as model, and it does not claim to be founded on historical study or to be a serious attempt to represent its nominal subject."—Armstrong.

### HAIG, AXEL HERMAN

157. St. Etienne Cathedral, Bourges. Etching, 1911. View of the western façade with its five superbly carved portals. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published February 23rd 1911 by Robt. Dunthorne 5 Vigo Street W.;" and in lower.—"Copyright in 1911 by Robt. Dunthorne."

in 1911 by Robt. Dunthorne."

Signed Artist's Proof. Very fine impression in Flawless con-DITION.

Height,  $16\frac{1}{4}$ ; width,  $22\frac{3}{8}$  inches.

Boland, No. 183.

The Cathedral at Bourges is one of the five greatest in France.

### HAIG, AXEL HERMAN

158. St. Gilles, Arles: The Basilica. Etching, 1888. The triple western portal is shown, the central and southern of the three arehed doorways being visible, as well as part of the third one. The masonry immediately above the circular arches, and the carved decoration between them is quite plain, and is surmounted with a straight line of coping. The doorways are approached by steps with figures grouped near and on them. The lower part of the plate is in shadow. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Fine impression in fine condition. Only 625 proofs printed.

Height, 281/5; width, 193/4 inches.

Armstrong, No. 127.

Armstrong lists this etching under the year 1898, though in the etching

the year is plainly 1888.

"This fine piece of twelfth century architecture is not included among the sights visited by every tourist, as the town which takes its name from the old Abbey of St. Œgidius, or St. Gilles, is situated ten or eleven miles from [Continued

#### AMERICAN ART ASSOCIATION

[No. 158—Continued]

Arles, and is in itself of no great beauty or importance. Still, those who visit the latter, and admire the beauties of the Cathedral of St. Trophime, should include in their sight-seeing a church much of which is of great antiquity. Mr. Haig's etching suggests a fine if somewhat neglected building, with elaborate but mutilated carvings, standing in a country town where traffic is not brisk, and where modern 'improvements' are not conspicuous." -Armstrong.

### HAIG, AXEL HERMAN

159. St. Jerome Cloisters, Bellem, Lisbon. Etching, 1906. View into the garden, showing the rich carvings of the cloisters in high light. 105-In foreground, a woman and a little girl are talking to two youths. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published May 1st 1906 by Robt Dunthorne 5 Vigo Street W.;" and in lower, "Copyright 1906 by Robert Dunthorne."

> Signed Artist's Proof. Very fine impression in flawless con-H.L. Luggs DITION.

Height, 261/2; width, 18 inches. Boland, No. 162.

### HAIG, AXEL HERMAN

160. St. Lô, Normandie. Etching, 1908. The two towers of the cathedral are seen in the distance above the trees and roofs of the town. 20 Toward the left in the rear is a stone bridge. On the right bank of the river are wash houses and poplars. On the left bank in the immediate foreground there is a boat from which stone is being unloaded. Etched monogram, title, and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON Jacoh Martes

Height, 17; width, 23 inches. Boland, No. 169.

#### HAIG, AXEL HERMAN

161. St. Mark's, Venice: Exterior. Etching, 1898. The western façade viewed from the Piazza and from a point to the north-west of it. The Campanile is partially shown to the right of the picture, and the ducal palace is visible beyond the cathedral front. There are many figures in the foreground. Etched monogram and date in lower right-hand corner. In lower margin is the etched inscription,-"London Published Novr 21st 1898 by Robt Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 350 proofs printed.

Height, 231/4; width, 313/4 inches.

Armstrong, No. 126.

Les. Busse

### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

162. St. Mark's, Venice: Interior. Etching, 1897. The pulpit and chancel screen, showing the crucifix which stands above the middle //60 - arch of the screen, and nine of the statues of the Apostles which flank it. There is a glimpse of the Choir through the opening in the screen; above is visible the elaborate decoration of the chancel arch and apse. The pulpit, the screen, and the figures upon it are in strong light, the mosaics being kept in dim shadow. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription.—"London Published November 1st 1897 by Robt. Dunthorne 5 Vigo St. London W.;" and in the lower.—
"Entered according to Act of Congress in the year 1897 by Robt Dunthorne in the office of the Librarian of Congress at Washington."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION.

Height, 241/2; width, 171/8 inches.

Armstrong, No. 123.

### HAIG, AXEL HERMAN

163. St. Mark's: The Baptistery. Etching, 1899. The great cup-like font with its hexagonal base, and the figure of St. John the Baptist surmounting its curving bronze cover, is decorated with reliefs in panels. Etched monogram and date in lower right-hand corner. In the lower margin is the etched inscription, "London Published November 20th 1899 by Robt. Dunthorne, 5 Vigo Street, London W"."

Signed Artist's Proof. Very fine impression in flawless conpition. Only 250 proofs printed.

Height, 15; width, 10 inches.

Armstrong, No. 136.

#### HAIG, AXEL HERMAN

164. St. Mark's: The Chapel of the Sacrament. Etching, 1899. The Chapel is in shadow, with a single figure kneeling at the left before the altar, the rails of which are visible on the right. The Chancel of the church is just visible through an archway. Etched monogram and date in lower right-hand corner. In the lower margin is the etched inscription, "London, Published November 20th 1899 by Robt, Dunthorne 5 Vigo Street London W."

Signed Artist's Proof. Very fine impression in flawless condition. Only 250 proofs printed.

Height, 16; width,  $11\frac{1}{2}$  inches.

Armstrong, No. 134.

Dr. Mallpin

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

165. St. Mark's: The Chapel of St. Clement. Etching, 1899. A pulpit, with figures of priests and acolytes on the left preparing for a procession. On the right an altar, and in the center an archway. Etched monogram and date in lower left-hand corner. In the lower margin is the etched inscription, "London Published November 20th 1899 by Robt. Dunthorne, 5 Vigo Street, London, W."

Signed Artist's Proof. Very fine impression in fine con-DITION. Jach Marks

Height, 11; width, 14 inches.

Armstrong, No. 135.

# HAIG, AXEL HERMAN

166. St. Mark's: The Madonna with a Musket. Etching, 1899. A portion of the interior of St. Mark's, Venice. Towards the left, and almost in the background, is a square pier supporting two circular arches, and on the two sides of the pier are carved figures in rectangular panels, one of these is the Madonna del Schioppo, the Virgin with a musket hanging beside her, from which the subject is named. Etched monogram and date in lower left-hand corner. In the lower margin is the etched inscription, "London Published 1st June 1899 by Robt Dunthorne, 5 Vigo Street London

W."
Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 250 proofs printed.

Height,  $16\frac{1}{8}$ ; width,  $11\frac{1}{4}$  inches.

Armstrong, No. 133.

"The musket was placed near the shrine by a man who believed that he had been miraculously prevented from committing murder with it."-ARMSTRONG.

#### HAIG, AXEL HERMAN

167. St. Ours, Loches. Etching, 1912. The rear of the cathedral is seen over the roofs, from the canal in the foreground. The word 'Loches' etched in lower left-hand corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.
Height, 10; width, 7 inches. Mr. Stillhamer

Boland, No. 191.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

Etching, 1909. Musicians and townsfolk in festive 168. Salamanca. mood are gathered round a pillar surmounted by figures of Christ on the Cross and the Virgin. In the distance, the steeple of the cathedral. Etched title monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published 4th October 1909 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright 1909 by Robt Dunthorne."

Signed Artist's Proof. Very fine impression in flawless con-DITION. L. B. Lunonson

Height, 23; width, 141/2 inches. Boland, No. 177.

### HAIG, AXEL HERMAN

169. San Zeno, Verona. *Etching*, 1902. The spectator faces the east end of the church. The descent to the crypt is through three rounded arches, which are shown in the centre of the plate, under the right hand of one of these the choir is passing downwards, followed by the eross-bearer, acolytes and priest. On the far right is the stairease by which access is obtained to the Chancel. The screen above the steps to the crypt is surmounted by figures of Christ and the Twelve Apostles. Two partially destroyed frescoes, one of a prelate, the other of a saint, are on the piers to the right and left. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published 29th Oct 1902 by Robt. Dunthorne 5 Vigo Street W."; and in lower,—"Copyright 1902 by Robert Dunthorne."

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 350 proofs printed. nm P. Chapman fr.

Height, 15½; width, 21 inches.

Armstrong, No. 145.

"This church is dedicated to a Bishop of Verona, of African birth, and apparently of African blood, for he is commemorated in the church by a statue of swarthy complexion, if not of negro type. San Zeno flourished in the fourth century, and the church which bears his name was erected in the twelfth century. The statues upon the screen shown in the etching are work of the twelfth century."—Armstrong.

### HAIG, AXEL HERMAN

170. Schloss Zwingenburg on the Neckar. Etching, 1887. An old castle, standing high on a hill, not far from Heidelberg, with rainclouds sweeping over it. Below is the river with a ferry-boat. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 250 proofs printed. 7. W. Hehmeyer

Height,  $15\frac{3}{4}$ ; width,  $10\frac{3}{8}$  inches.

Armstrong, No. 53.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

171. Segovia. Etching, 1891. The Cathedral of Segovia stands on high ground, with the river flowing in a rocky bed below. A foot-path winds along toward the town.

Signed Artist's Proof. VERY FINE IMPRESSION IN PERFECT CON-DITION.

Height, 243/4; width, 165% inches. Mrs h heeler

Armstrong, No. 86.

This etching is the left-hand portion of the large plate Segovia (Armstrong, No. 85) which was eventually cut into two plates, numbers 86 and

### HAIG, AXEL HERMAN

172. Segovia: Sierra Guadarrama in the Distance. Etching. 1891. A snow-clad range of mountains, the Sierra Guadarrama, occupies the background, and in the centre are the lofty arches and straight narrow piers of an aqueduct. The foreground shows rough and rocky, with a flock of sheep and their attendant shepherds. Etched monogram and date in the lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. On the left, the artist has written in pencil,—'Sierra Guadarama (sie) Trial Proof." Height, 113/4; width, 171/8 inches. Dr. P. C. Jameson

Armstrong, No. 87.

This etching is the upper right hand portion of the large plate Segovia (Armstrong, No. 85) which was eventually cut into two plates, Nos. 86 and 87 respectively.

### HAIG, AXEL HERMAN

173. Segovia: The Alcazar. Etching, 1886. A lofty pinnacled building crowns the summit of a steep rock, which occupies most of the plate.

Below runs the river Clamores, with women washing clothes at the edge of the water. In the foreground are grouped figures. A winding path descends on the right-hand side of the picture. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-H. L. Luggs.

Height, 241/4; width, 16 inches.

Armstrong, No. 51.

"The Alcazar is not now quite the same building as when Gil Blas was confined in it, much of it having been recently rebuilt, and many destructions and reconstructions have followed one another since the Moorish invader first saw the possibilities of its splendid site and laid its earliest foundations."-Armstrong.

## AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

174. Segovia, Spain. Etching, 1891. Shows rough country, with a river flowing in a winding course between precipitous banks. A few poplar trees, a group of peasants to the right, one of them riding a donkey, with a flock of sheep behind them, vary the rugged foreground; beyond, in the middle distance, lies the city of Segovia, stretching away to the right upon level ground and rising on the left towards the cathedral, the towers and spires of which show black against the sky. In the background towards the right are the snowy heights of the Sierra Guadarrama, between which and the town the great Roman aqueduct of Segovia is plainly seen. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 243/4; width, 34 inches.

Armstrong, No. 85.

M- Knoldle V Co.

### HAIG, AXEL HERMAN

175. SEVILLE CATHEDRAL: CORNER. Etching, 1884. Shows a doorway leading into Seville Cathedral, with figures passing in. Bright sun-10. light illumines the right side of the picture, and a building on the left is in deep shadow. Etched monogram and date in lower lefthand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Only 300 proofs printed. H. Blank

Height,  $27\frac{1}{2}$ ; width, 14 inches.

Armstrong, No. 36.

#### HAIG, AXEL HERMAN

176. SOUTH AISLE, BURGOS CATHEDRAL. Etching, 1907. A view through a high arch of two chapels, one on the left, the entrance to which is surmounted by a figure of Christ as the Shepherd, the other with a knight on horseback. Priests and worshippers in foreground and background. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published February 14th 1907 by Robt Dunthorne 5 Vigo Street W.;" and in the lower,—"Copyright 1907 by Robert Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FINE CON-DITION.

Height, 27; width, 18 inches.

Boland, No. 163.

H. Blank

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

177. SOUTH AISLE, LOOKING WEST, BURGOS CATHEDRAL. Etching, 1910. In the centre is a huge stone pillar to the right of which, seen through a grilled gateway, is a portion of the choir stalls with singing choristers. To the left down the aisle, a procession is approaching. In the foreground, to the left, two kneeling women and a choir boy. To the right, beside a pillar, a priestly figure. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published September 1st 1910 by Robt. Dunthorne 5 Vigo Street W.;" and in the lower,—"Copyright in 1910 by Robt. Dunthorne."

Signed Artist's Proof. Very fine impression in flawless con-H. Blank

Height, 281/2; width, 191/2 inches.

Boland, No. 182.

### HAIG, AXEL HERMAN

178. SOUTH TRANSEPT, St. Mark's. Etching, 1911. View from the north transept across the body of the church, Rose window in the distance; to the left, a double pulpit beside the entrance to the north aisle; farther back, and partly obscured, is the entrance to the choir hall surmounted by a row of earved saints, still farther back is the south pulpit. In the extreme left, a group of worshippers before an altar. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published September 16th 1911 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright in 1911 by Robt Dunthorne."

Signed Artist's Proof. Very fine impression in flawless con-DITION. a.P. Chapeman of.

Height,  $17\frac{1}{2}$ ; width,  $22\frac{1}{2}$  inches.

Boland, No. 186.

# HAIG, AXEL HERMAN

179. Star of Bethlehem. Aquatint, 1906. Angels are pointing the way to the Wise Men. Etched monogram and date in lower right-15. hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 3; width, 4½ inches.

Boland, No. 227.

The artist's Christmas card for 1906.

Miss R. H. Lorenz ugt

#### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

180. Stockholm. Etching, 1902. Stockholm Harbor, with many towers 30 - vaguely suggested in the background; nearer to the spectator are the waters of the harbor, with boats lying moored towards the left; to the right a suggestion of a draw-bridge.

Signed Artist's Proof. Very fine impression in flawless con-DITION. 7. D. Furlay

Height,  $6\frac{1}{4}$ ; width, 4 inches.

Armstrong, No. 144.

# HAIG, AXEL HERMAN

181. Stockholm Harbor. Etching, 1892. The town rising in the background and centre of the picture. In the foreground the harbor, with shipping and a steam tug towing a barge. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $7\frac{1}{2}$ ; width,  $11\frac{1}{2}$  inches.

Armstrong, No. 112.

In the Armstrong catalogue this is classed as an aquatint. There is no aquatint on this impression; possibly it is an early state before the aquatint was laid in.

# HAIG, AXEL HERMAN

182. Stockholm. Etching, 1888, Aquatint added in 1904. A peaceful harbour scene with the dome of St. Catherine's, and the city silhouetted in gray sunset haze. Etched monogram and dates in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height,  $8\frac{1}{2}$ ; width, 15 inches.

Boland, No. 215.

A charming scene, finished in the full maturity of the artist's powers.

#### HAIG, AXEL HERMAN

183. STOCKHOLM: THE FLOATING MARKET. Etching, 1888. A view of Stockholm Harbor, with the floating market being conducted on rafts and boats in the foreground. To the left a sailing ship, two masts of which are visible, lies at her moorings; close to the quay is a small steamer. The background is formed by houses rising one above the other on the hillside, while above all is the lofty

m Trowbudge Je Continued

#### AMERICAN ART ASSOCIATION

[No. 183—Continued]

dome of the Church of St. Catherine. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 350 proofs printed.

Height, 2334; width, 1534 inches.

Armstrong, No. 61.

#### HAIG, AXEL HERMAN

184. Stockholm: Morning. Drypoint, 1891. A view from the harbor. with the dome of the Church of St. Catherine in the background. 20

Signed Artist's Proof. Very fine impression in flawless conmi Horas DITION. Only 100 proofs printed.

Height, 55/8; width, 87/8 inches.

Armstrong, No. 93.

### HAIG, AXEL HERMAN

185. Strassburg. Etching, 1903. The background is composed of houses, trees, and the Cathedral tower, which occupies the centre. The tower is square, with a pointed roof, and a clock is visible between two windows at the side nearest the spectator. The river and its banks form the foreground, the farther side having a straight narrow footpath. On the bank nearest to the spectator are two women disembarking from a ferry-punt; a boy with a basket is seated near watching them. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. my Keine

Height,  $13\frac{1}{4}$ ; width,  $8\frac{5}{8}$  inches.

Armstrong, No. 153.

It is the Cathedral of St. Thomas which is seen in the distance.

### HAIG, AXEL HERMAN

186. Street in Cuenca. Elching, 1889. A small portion of a street with a narrow paved footway, to the left a building with a fountain in the wall under an archway. A mule with a bundle of sticks is being led down the street. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. my Keine

Height, 1734; width, 113% inches.

Armstrong, No. 69.

#### AMERICAN ART ASSOCIATION

### HAIG, AXEL HERMAN

187. Street in France. Etching, 1880. Shows a glimpse of a narrow passage with steps leading upwards between high buildings. There are figures ascending and descending. In the background are two spires. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Autograph note in pencil in Swedish on lower margin. Only 200 proofs printed. Mr. Graff

Height, 71/8; width, 43/4 inches.

Armstrong, No. 20.

This little narrow upright plate is more or less a composition. two spires appearing in the same are those of the Chartres Cathedral.

### HAIG, AXEL HERMAN

188. Street in Seville. Etching, 1883. A narrow shady street leading away from the spectator towards the background, where, above other buildings, and lit by sunlight, rises the tower of Giralda. A number of persons, chiefly women, are walking and loitering in the roadway, and standing on balconies above. Etched monogram and date in lower right hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 300 proofs printed. C. W. Kranshaar

Height, 271/2; width, 14 inches.

Armstrong, No. 32.

"The great Giralda of Seville, the tower with a 'gyratory' vane above itfrom which its name is derived, is a feature which renders any picture in which it occurs easily recognizable. Erected by the Moors upon founda-tions of broken and destroyed Roman and Christian statuary in order that from it the Muezzin might summon the faithful to worship in the, mosque below, it now finds itself the bell-tower of a Christian cathedral, ruled by a Spanish archbishop."—Armstrong.

### HAIG, AXEL HERMAN

189. STREET SCENE AND CATHEDRAL, CHARTRES. Etching, 1889. In the foreground is a bridge leading past old gabled houses, with the cathedral rising high in the background. Many people are seen on the street and to the left two women are washing clothes. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Only 250 proofs printed.

Height, 22½; width, 13¾ inches. M Cnoller & Co.

Armstrong, No. 29.

### AMERICAN ART ASSOCIATION

#### HAIG, AXEL HERMAN

190. Swedish Pulpit. Etching, 1881. A portion of the interior of a church with a preacher in the pulpit, and a listening congregation. Etched monogram and date in lower right-hand eorner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. FIRST STATE before the black skull cap was added on the head of the preacher. RARE. Jocah mades

Height, 10; width, 7 inches.

Armstrong, No. 25.

"The church, of which part only appears in this plate, is the interesting old Swedish country church of Floda in Södermannland. Since the date of the etching it has been considerably enlarged, and is in process of being decorated from designs by Mr. Haig."—Armstrong.

### HAIG, AXEL HERMAN

191. Swedish River. Etching, 1883. A river fringed with trees; beyond. in the background, is a building with two small towers. On the right are sailing boats and a large barge, on the towing path a woman and child are walking. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Dr. P. C. Jameson Only 200 proofs printed.

Height, 71/4; width, 111/4 inches.

Armstrong, No. 34.

The artist calls this plate 'Apsala Sweden in 1883.'

### HAIG. AXEL HERMAN

192. Tarragona Cathedral. Etching, 1895. This etching gives the view across the Transept and shows the choir-screen, through which a 100part of the Choir is visible, and above it the organ. The painted doors or shutters which close over the organ pipes when they are silent are open. To the left is one of the lofty piers of the arch which forms the entrance to the choir, with a pulpit beside it, near which are worshippers. Etched monogram and date in lower righthand corner. In the upper margin is the etched inscription,— "London Published 7th October 1895 by Robt Dunthorne 5 Vigo Street London W.," and "Castle Street Liverpool:" and in the lower. "Entered according to Act of Congress in the year 1895 by Robt, Dunthorne in the Office of the Librarian of Congress at Washington."

> Signed Artist's Proof. Very fine impression in fine connu P. Charman fr. DITION. Only 250 proofs printed. .

Height, 231/s: width, 151/s inches.

Armstrong, No. 116.

#### AMERICAN ART ASSOCIATION

[No. 192—Continued]

"Mr. Haig describes how when he was first engaged upon sketching this subject, the doors or shutters over the organ pipes were closed, and he was not aware that they were ever opened. Then the organ, without warning, began to sound, and as it pealed forth the great painted doors swung majestically back, as if opening themselves spontaneously, and the effect of this, accompanied by the increasing volume of rich music, was extremely grand.

"Street describes this cathedral as one of the most interesting and beautiful churches that he had seen in Spain:—It produces in a very marked degree an extremely impressive internal effect, without being on an exaggerated scale, and combines in the happiest fashion the greatest solidity of construction with a lavish display of ornament in some parts to which it is hard to find a parallel.' It is mentioned in the Papal Bulls of the eleventh and twelfth centuries as then being in process of reconstruction after its recovery from the desecrating hands of the Moors, and undoubtedly much of its fabric dates from the twelfth and thirteenth centuries,"-Armstrong.

# HAIG, AXEL HERMAN

193. Toledo: Interior. Etching, 1908. A view toward the main body of the church. To the extreme right a spectator, and farther back. carved screens. To the extreme left in shadow two choir boys talking. In the center toward the back pillars in high light at the post of which is a priestly procession. Title faintly etched on tiled floor in lower left corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-E. Frenkel DITION.

Height, 231/2; width, 151/2 inches.

Boland, No. 193.

The cathedral was commenced in 1227, and is essentially of the 13th century, though not completed till 1492.

#### HAIG, AXEL HERMAN

194. Toledo: The Conventual Church of San Juan de los Reyes. Etching, 1894. A dark church interior lit by a window situated high on the left, below which is rich carving. The rays of sunlight pass above the heads of priests and acolytes towards the right of the picture. The priests are advancing with their backs to the spectator, apparently towards an altar, for the celebration of service; behind them men and women are kneeling on the floor and on two steps. The way towards the altar is carpeted. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof on vellum. Very fine impression in flawless gacoh Marks condition. Only 150 proofs printed.

Height, 17; width, 117/8 inches.

Armstrong, No. 111.

#### AMERICAN ART ASSOCIATION

[No. 194—Continued]

"Mr. Haig observes that the decoration of this church is extremely florid late Gothic, the carving being wonderful of its kind. Its date is the beginning of the sixteenth century. It was built by Ferdinand and Isabella, and is one of the many fine churches that survive in Toledo out of a far larger number to remind the traveller of the greatness that has departed from the old capital."—Armstrong.

### HAIG, AXEL HERMAN

195. Toledo Cathedral, Interior. Aquatint and etching, 1889. This very striking etching consists almost entirely of aquatint, giving it the appearance of a mezzotint. It shows the sauctuary with the choir entering it in procession. There are kneeling figures in deep shadow in the foreground, and the screen and the pillars are in strong light. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 350 proofs printed. M. Knoedley Co Height, 261/2; width, 1734 inches. Armstrong, No. 66.

"The Cathedral of Toledo, still the seat of the metropolitan archbishop of Spain, was originally built, so legend says, in honour of the Blessed Virgin during her lifetime, and was long afterwards used by the Moors as a mosque during their occupancy. The building so descrated was pulled down later, and the present one was completed towards the end of the fitteenth century. The richness of the carvings that adorn the exterior of the coro may be judged from Mr. Haig's etching of it; it is situated rather nearer to the east end than in most Spanish cathedrals, although in a more central position than the choirs of English cathedrals."—Armstrong.

# HAIG, ANEL HERMAN

196. Toledo: View of South Aisle. Etching, 1910. The lofty spaces of the South Aisle are seen in the distance to the right. The centre of interest is a richly carved screen in high light towards the middle of the picture. Groups of priests and worshippers in foreground. To the extreme right on a pillar is a Station of the Cross. Etched monogram and date in lower right-hand corner. In upper margin is the etched inscription,—"London Published 9th May 1910 by Robt Dunthorne 5 Vigo Street W.;" and in lower,—"Copyright in 1910 by Robt Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONm. Costello

Height, 283/8; width, 191/4 inches.

Boland, No. 180.

#### AMERICAN ART ASSOCIATION

Mr. Kline

HAIG, AXEL HERMAN

197. Trafalgar Square. Etching, 1889. Shows King Charles I's statue, with St. Martin's Church visible behind it. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless condition. The title has been written in by the artist, on the left.

Height, 93/8; width, 6 inches.

Armstrong, No. 77.

# HAIG, AXEL HERMAN

198. ULM CATHEDRAL. Etching, 1902. A portion of the interior of the Cathedral is given. Beyond the foreground, which is paved with square tiles, rises the lofty Chancel arch, with the tapering canopy of the tabernacle to the left of the spectator. This is carved with considerable wealth of detail, and has many niches filled with statues of saints. Near it, and towards the right-hand side of the picture, is the Kreuzaltar. In the Choir a long double line of carved heads or busts of saints and worthies adorns the stalls, and is visible above the wrought-iron screen or railing. Etched monogram and date in lower right-hand corner. In the lower margin is the etched inscription,—"London Published 1902 by Robt Dunthorne 5 Vigo Street London W."

Street London W."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONDITION. Only 250 proofs printed.

Height, 217/8: width, 141/2 inches.

Armstrong, No. 146.

"This etching shows a view from the south-west of the Choir of the Münster, Ulm, commenced in the fourteenth century, and not actually completed until the nineteenth, when it was restored and finished. The most conspicuous feature is the Sakraments-häusehen, or sacramental tabernacle, a remarkable piece of fretted Gothic work, tapering with extreme grace and delicacy, as can be judged from the reproduction given. The busts above the Choir stalls may also be cited as peculiar. They were the work of a carver named Jörg Syrin, whose own portrait figures among those on the north side, though not in the two rows seen in the etching. These are of saints and prophets of the Old Testament occupying the lower row, and of apostles and saints of the New Testament above them. Corresponding heads on the opposite side of the Choir, not seen in the etching, are of holy women, the wife of the artist being placed among them."—Armstrong.

# HAIG, AXEL HERMAN

199. UNDER THE GREAT NORTH PORCH, CHARTRES CATHEDRAL. Etching, 1882. The porch is supported by piers, round which, near their top, are statues of saints in niches with carved canopies over their heads. The sculptured figures of the nearest piers stand out boldly.

m Lowne

#### AMERICAN ART ASSOCIATION

[No. 199—Continued]

A gabled house opposite is visible, and from the roadway a procession is ascending, with a few spectators looking on. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Only 250 proofs printed.

Height, 22%; width, 171/2 inches.

Armstrong, No. 28.

"Viollet le Duc wrote of the transept porches as follows:—'Les porches nord et sud plantés devant les portes du transept de la Cathédrale de Chartres passent, à justes titres, pour des chefs-d'œuvre. Leur plan, leur structure, leur ornementation, la statuaire qui les couvre, sont des objets détude inépuisables ,et leur ensemble présente cette harmonie complète si rare dans les œuvres d'architecture. Celui du nord, plus riche de détails, plus complet comme entente de la sculpture, plus original peutêtre comme composition, produirait plus d'effet, s'il était ainsi que celui du sud, élevé sur un grand enmarchement, et exposé tout le jour aux rayons du soleil. Dans l'origine ces deux porches étaient peints et dorés ; leur aspect alors devait être merveilleux.' "—Armstrong.

# HAIG, AXEL HERMAN

200. Upsala Cathedral: Interior. Etching, 1884. The Choir is shown with a group of spectators watching the service, which is being conducted within the rails by a bishop wearing a mitre. These are standing in the South Aisle, the whole length of which, to the eastward and beyond the Choir, is visible. The roof of this and the wall space and roof visible above the Choir are decorated with frescoes. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con DITION. Only 100 proofs printed. M. Knoedler 4 lo.

Height, 22; width, 137/8 inches.

Armstrong, No. 37.

"This is one of the etchings made by Mr. Haig with a view to the restoration of Upsala Cathedral, and in order to enable a correct judgment to be formed of the effect of his proposals. The impressions of this plate which have been published in Sweden bear a Swedish inscription in two lines etched in open letters. The fresco decoration may be mentioned as part of the detail of this framtidsbild or forecast, as Mr. Haig terms it. which has not been carried into effect in the actual work of restoration."— ARMSTRONG.

### HAIG, AXEL HERMAN

201. Upsala: Design for the Restoration of the Cathedral. Etching. 1881. In the foreground the river rushes down a weir under an embankment with stone. Close by are market stalls and a blacksmith's forge. The cathedral has at its west end two lofty spires. [Confinued

mas R. H Forling age

### AMERICAN ART ASSOCIATION

[No. 201—Continued]

behind which is a small one. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 100 proofs printed.

Height,  $22\frac{1}{4}$ ; width,  $13\frac{3}{4}$  inches.

Armstrong, No. 24.

Haig's suggestion for the altering of the Cathedral was not carried out, in consequence of which the two spires do not appear on the restored cathedral in this great University town of Sweden.

### HAIG, AXEL HERMAN

202. VENICE. Etching, 1877. A view on a canal, with the dome and campanile of a church visible over houses, and gondolas plying on the canal.

Signed Artist's Proof. Very fine impression in flawless con-DITION. FIRST STATE. RARE. The title has been written in by the artist, on the left. H B Eunt

Height, 4; width, 5\% inches.

Armstrong, No. 9.

### HAIG, AXEL HERMAN

203. VERONA. Etching, 1877. Houses seen from the opposite bank of the river, with towers and the campanile rising behind them. In the foreground are figures of women, some of whom are kneeling close to the water washing clothes. Etched monogram, date and the number "3" in lower left-hand corner.

Signed Artist's Proof. The surface of the paper has been slightly broken in one place. The title has been written in by the artist on the left. 7.D. Furlay

Height, 33/4; width, 51/8 inches.

Armstrong, No. 3.

Since this plate was first etched Mr. Haig has added some aquatint to the treatment of the sky.

#### HAIG, AXEL HERMAN

204. VERONA: THE PULPIT OF SAN FERMO MAGGIORE. Etching, 1881. Interior of a church, with a pulpit, surmounted by a canopy towards the right, and figures kneeling in the foreground. Etched monogram and date in lower right-hand corner. On some proofs there is a remarque (consisting) of three angels singing, with inscription,—"Sursum corda."

> Signed Remarque Proof. Very fine impression in flawless con-Only 250 proofs printed.
>
> Height, 14; width, 121/4 inches.
>
> No. 26 DITION. The title has been written in by the artist, on the left.

### AMERICAN ART ASSOCIATION

[No. 204—Continued]

The church at San Fermo Maggiore at Verona was built by the Benedictines in the fourteenth century, and later owned by the Franciscans.

#### HAIG, AXEL HERMAN

205. Verona: Ponte Pietro. Etching, 1879. A view from the embankment across the river and the arched stone bridge to the old houses and the dome in the background. Etched title in lower right-hand corner. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN PERFECT CON-DITION. The title has been written in by the artist, on the left.

Height, 5; width, 8 inches.

Boland, No. 209.

P. Thompson This etching, though done in 1879, is not included in the Armstrong Catalogue.

#### HAIG, AXEL HERMAN

VESPERS. Etching, 1891. The interior of a church, with a priest in the background ascending the steps of a pulpit. Worshippers are kneeling beneath a canopied group of carved figures. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 150 proofs printed. M. Tenvedler V 6.

Height, 1734; width, 1134 inches.

Armstrong, No. 89.

"The motive of this subject was found at Beauvais, but the subject is not one of those which needs a local name, nor is it intended as an accurate representation of the building or of the scene shown,"—Armstrone.

#### HAIG, AXEL HERMAN

207. Vesper Bell, The. Etching, 1879. In the foreground are steps up which three women are passing from left to right; beyond them a man and woman, and further on a procession carrying a crucifix and torches. The figures are in old Flemish costume. The arch is surmounted by a covered way connecting two houses. The background is formed by a church with steep roof and flying buttresses visible. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof with the etched remarque. Presentation copy. VERY FINE IMPRESSION IN FLAWLESS CONDITION. Only 50 proofs C. W. Kranshaan

Height, 213/8; width, 123/4 inches.

Armstrong, No. 12.

Of this well-known etching, the earliest and searcest of Mr. Haig's more important works, only 50 proofs were issued. The work is based largely on the artist's observations in Nüremberg.

### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

208. Warting for the Ferry, Lübeck. Etching, 1885. The landingstage of the ferry, with figures grouped upon it, projects from the bank of a river in the foreground of the picture. The river flows by, with a ferry starting from the opposite bank. Beyond are houses and two church spires. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless conm. Knoedler 1 Co

Height, 137/8; width, 81/2 inches.

Armstrong, No. 48.

# HAIG, AXEL HERMAN

209. Washerwomen at Chartres. Etching, 1887. A river, closely hemmed in by houses, with women washing at the waterside under 35a penthouse on the left. Etched monogram and date in lower righthand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 400 proofs printed.

Height, 10; width, 7 inches.

Armstrong, No. 59.

"This is a very charming little plate, and one which is not easy to obtain, the artist himself having long possessed but one example of it. A great many were presented, when it was brought out, to subscribers to the Artist's Benevolent Fund, Mr. Haig having given it for that purpose, and in this way many were induced to support an excellent institution. who, it is to be hoped, have since continued to do so."-Armstrong,

### HAIG, AXEL HERMAN

210, West Doorway, Holyroop, Etching, 1878. The doorway, which is at the angle formed by two portions of the building, occupies the middle of the plate, and is richly carved. A man and a boy are entering, and two women are coming out. Above are the empty windows of a ruin. Etched title in margin below. Etched monogram and date in lower left-hand corner.

> Signed Artist's Proof. Very fine impression in flawless con-DITION. Only 50 proofs printed. Fred B. Love for

Height, 11; width, 8 inches.

Armstrong, No. 6.

#### HAIG, AXEL HERMAN

211. WESTMINSTER: INTERIOR. Etching, 1902. View showing the altar, 2 5 the screen and the apse beyond. Spectators are seen in front of

71 12 lunk

Miss PH Lorenz uy

#### AMERICAN ART ASSOCIATION

[No. 211—Continued]

the sanctuary railing. Etched monogram and date in lower left-

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left. Height,  $10\frac{1}{2}$ ; width,  $7\frac{1}{4}$  inches.

Boland, No. 208.

This etching, though done in 1902, is not included in Armstrong's catalogue.

### HAIG, ANEL HERMAN

212. Westminster Abbey: The Cloisters. Etching, 1886. The spectator, looking down the vaulted cloister, the open side of which 20 is on the right, and through a doorway narrower than the cloister itself, can see a passage way and a glimpse of open air beyond. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-Jacoh Marks DITION.

Height, 8; width, 93/4 inches.

Armstrong, No. 46.

"Visitors to the Abbey who have made their way to the Chapter-House, and who, if from the United States, will possibly have deposited their cards beneath the monument to their countryman James Russell Lowell, should turn to the left after leaving it in order to find themselves at the point where Mr. Haig made this etching. From the eastern end of the south cloister they will see the view that he shows, and will find that the vaulted opening in the background leads into Dean's Yard."—Armstrong.

### HAIG, AXEL HERMAN

213. WESTMINSTER ABBEY: A DARK CORNER. Etching, 1886. Shows the entrance to the South Aisle of Henry VII's Chapel. Two walls meet at a right angle. The foreground shows paved flooring and two steps. Through the rectangular doorway three steps lead into the chapel beyond. Etched monogram and date in lower right-hand

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CONm Keine

Height, 123/4; width, 75/8 inches.

Armstrong, No. 43.

"This is the entrance to the South Aisle of Henry VII's Chapel, and those who wish to identify the spot can do so on their way to visit the tomb of Mary Queen of Scots."—Armstrong.

#### AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

214. WESTMINSTER ABBEY: THE ENTRANCE TO THE POETS' CORNER. Etching, 1886. A glimpse of the exterior of the abbey, rising in the background, is afforded by this etching. A narrow alley or roadway. bordered by iron railings and small trees, with pavements and one of the corners of a house to the left of it, conducts the eve past the Chapter-House to a small doorway which leads into the Poets' Corner. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. me Lowne

Height, 111/8; width, 7 inches.

Armstrong, No. 45.

"The portion of the exterior of the abbey shown in this plate can best be found by visiting the Poets' Corner and passing out at the doorway situated at the south-eastern corner of the South Transept. It will then be seen that there are now no buildings not connected with the abbey at this point where the etcher has placed them on the left hand side of the picture."—Armstrong.

#### HAIG, AXEL HERMAN

215. Westminster Abbey: North Chancel Aisle, looking eastward. Etching, 1885. To the right of the spectator is the tomb of Henry III, situated between two pillars forming the north side of the Chapel of Edward the Confessor. Below the tomb is seated the verger with a mouse near him. Beyond are steps leading to the Chapel of Henry VII, and to the left of these St. Paul's Chapel, with tattered flags placed high upon the wall. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-Jacoh Marks DITION.

Height, 231/2; width, 151/4 inches.

Armstrong, No. 41.

In the pamphlet explanatory of these etchings of Westminster Abbey,

Mr. Haig thus describes the subject of this plate:

"Passing by the nave, where I have found but little that lends itself to my purpose, let us enter the aisles of the chancel, where, on the north side, I find my first subject. I choose this because here comes prominently into view, on the right side of the picture, the tomb of King Henry III., during whose reign the greater portion of the present abbey was erected. The tomb, containing mosaics and fine slabs of porphyry and marble, is the work of a Roman artist, and was finished some years after Henry's death, which took place in 1272. Here is also to be seen the chantry of Henry V., a rich mass of sculpture, calling to mind the great altar-pieces of some Spanish cathedrals. Centrally in the picture is seen the fine Gothic monument of Lewis Robsart, who at the battle of Agincourt so distinguished himself that King Henry V. made him his standard-bearer. The monument has unfortunately lost its recumbent figures. The tattered and nearly black banners suspended from the walls of the Chapel of St. Paul add an interest of their own to the view."

#### AMERICAN ART ASSOCIATION

HAIG, ANEL HERMAN

216. Westminster Abbey: North Porch. Etching, 1903. The North Porch as seen from the opposite side of the roadway. The Victoria tower of the Houses of Parliament and a portion of St. Margaret's Church on the left. Etched monogram and date in lower right-hand corner. In the upper margin is the etched inscription.—"London Published 1st Norr, 1903 by Robt Dunthorne 5 Vigo St. W.;" and in lower,—"Copyright 1903 by Robt Dunthorne."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. H Blank

Height, 287/8; width, 21 inches.

Armstrong, No. 149.

Etching shows the entrance to the North Transept of the Abbey, built by Richard H and known formerly as "Solomon's Porch."

#### HAIG, ANEL HERMAN

217. Westminster Abbey: The Poets' Corner. Etching, 1886. Seats occupy the foreground of this plate, and in the centre beyond them stands the high pedestal surmounted by the bust of Dryden. Beyond are other monuments. Etched monogram and date in lower righthand corner.

Signed Artist's Proof. Very fine impression in flawless con-

Height, 12; width, 734 inches. Or Malpin

Armstrong, No. 44.

"This etching does not, as a matter of fact, show the Poets' Corner, but only a small part of the South Transept, in which it is situated. The wealth of interesting monuments familiar to every visitor to London, and gathered together in the Poets' Corner, lies to the right hand of the spectator who places himself in the foreground of Mr. Haig's Picture."— Armstrong.

### HAIG, AXEL HERMAN

218. WESTMINSTER ABBEY: VIEW FROM ST. EDMUND'S CHAPEL. Elching, 1885. The spectator faces the archway which leads into Henry 60-VII's Chapel. In the foreground are visible portions of three flattopped tombs, and behind them is one surmounted by a recumbent figure in armor; other portions of tombs are also visible. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.

Height,  $25\frac{1}{2}$ ; width,  $15\frac{1}{4}$  inches.

Armstrong, No. 40.

Jacoh Martes

AMERICAN ART ASSOCIATION

HAIG, AXEL HERMAN

219. Westminster Abbey: View of the Chancel from the South Transept. Etching, 1885. From the South Transept the spectator looks across the top of pews, just visible in the foreground, towards the Chancel rails. In the left-hand corner of the picture the lectern can be seen; and towards the right visitors clustered near the rails are contemplating the Chancel under the guidance of a verger. Three tombs, with recumbent figures upon them and canopies above, are conspicuous along the north side of the Chancel. Etched monogram and date in lower left-hand corner.

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. Height, 81/4; width, 111/8 inches. Held B. Love Joy

Armstrong, No. 42.

"In the view of the chancel, taken from the south transept, will be seen the monument of Aymer de Valence (1323), cousin of Edward I, and Earl of Pembroke; to the east of this the tomb of Edmund Crouchback, first Earl of Lancaster and to the west that of Aveline, wife of the latter. To show to what an extent vandalism may go, I will here mention that when the monument of General Wolfe, killed at Quebec, 1759, was to be erected, it was actually proposed to destroy the venerable and beautiful tomb of Aymer de Valence and to place that monument in its stead. The

iden, was, however, through the interference of Horace Walpole, altered, and the cumbrous block of marble was placed on the other side of the aisle, even then not without sacrificing an ancient Gothic screen."—A. H. HAIG.

# HAIG, AXEL HERMAN

220. "What Cheer." Etching, 1893. An old man is sitting by a table and stirring an open fire. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Fine impression printed in reddish ink. The title has been written in by the artist, on the left. 7. N. Finlay

Height,  $5\frac{1}{8}$ ; width,  $3\frac{1}{2}$  inches.

Boland, No. 226.

The artist's Christmas card for 1893.

#### HAIG. AXEL HERMAN

221. WINDMILL, BRUGES. Etching, 1877. The windmill is silhouetted against the sky. Boat with fishermen in foreground. Etched date and initials in lower right-hand corner. The etching was apparently made on the plate over another etching of a saint with aureole, traces of which are still to be seen.

Mr. Lowne

### AMERICAN ART ASSOCIATION

[No. 221—Continued]

Signed Artist's Proof. Very fine impression in flawless con-DITION.

Height,  $5\frac{7}{8}$ ; width,  $3\frac{7}{8}$  inches.

Armstrong, No. 1.

In the margin is the following autograph pencilled note by the artist,— "This is the first attempt at etching I made at Bruges 1877, not in Gotland, Sweden, although my windmill there was like this. Etching No. 2 I have forgotten. A. H. H.

### HAIG, AXEL HERMAN

222. Windson Castle. Etching and aquatint, 1900. Castle with the Thames in the foreground. Three swans near left bank. Etched 1.5 monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression on India paper in flawless condition. The title has been written in by the artist, on the left. Only 150 proofs printed. Dr. P.C. ameson

Height, 7; width, 10 inches.

Armstrong, No. 139.

# HAIG, AXEL HERMAN

223. WINDSOR CASTLE: THE ROUND TOWER. Etching, 1887. Viewed from the roadway outside the castle precincts. A royal escort is apparently expected, for two lifeguardsmen are advancing from the left, towards whom the spectators in the roadway are turned. Etched monogram and date in lower right-hand corner. In lower margin is the etched inscription,—"London Published June 1st 188: by Robt Dunthorne at The Rembrandt Head in Vigo Street W."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION.

Height,  $10\frac{1}{4}$ ; width, 7 inches.

Armstrong, No. 58.

#### HAIG, AXEL HERMAN

224. Winter: Orebro, Sweden. Etching, 1885. Two women are getting water on a platform by a small stream flowing beside trees. In the distance, the steeple of a church. Etched monogram and date in lower left-hand corner. In lower right-hand corner is the etched inscription.—"Frostig Morgan Orebro."

Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 51/8; width, 31/8 inches.

Boland, No. 218.

P. Thompson This etching, though done in 1885, is not included in Armstrong's cata/ logue.

Muss & H forenguys

#### AMERICAN ART ASSOCIATION

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### HAIG. AXEL HERMAN

225. Wisby Cathedral. Etching, 1887. Exterior of Cathedral, with an archway leading into a cathedral yard. A cart with two horses in the foreground. Etched monogram and date in lower left-hand

> Signed Artist's Proof. Very fine impression in flawless con-11 Blank

Height, 10; width, 634 inches.

Armstrong, No. 60.

### HAIG, AXEL HERMAN

226. Wisby. Etching, 1888. Two large sailing boats prominently in the foreground. In the background a panoramic view of the town in 10 an evening haze. Etched monogram and date in lower right-hand corner.

Signed Artist's Proof. Very fine impression in flawless con-DITION. The title has been written in by the artist, on the left.

Height, 18: width. 26 inches.

Boland, No. 213.

This etching, though done in 1888, is not included in Armstrong's catalogue.

### HAIG. AXEL HERMAN

227. WISBY: MORNING. Etching, 1889. The spires and towers of Wisby shown against a sky illuminated with the light of dawn. The slope of the hill towards the spectator is almost in darkness. A dovecot and the figures of a child and woman can be discerned at the foot of the hill; in the background is running water. Etched monogram and date in lower right-hand corner.

> Signed Artist's Proof. VERY FINE IMPRESSION IN FLAWLESS CON-DITION. The title has been written in by the artist, on the left.

Height, 121/5: width. 8 inches.

Armstrong, No. 72.

### HAIG, AXEL HERMAN

22 10 mouth of a harbour, with a boat rowed by six oarsmen entering it.
In the bows of the boat stand a true by six oarsmen entering it. mediæval costumes. The prize, captured in battle, is being towed in from the left, only the forepart of this vessel being visible. Etched monogram and date in lower right-hand corner.

J. K. Lummero

7 D Finlay

### AMERICAN ART ASSOCIATION

7. a Lawron

[No. 228—Continued]

Signed Artist's Proof. Very fine impression in flawless condition. Only 150 proofs printed.

Height, 11; width, 81/8 inches.

Armstrong, No. 90.

"It need hardly be said that this is one of Mr. Haig's original compositions, and that but little of the present harbour of Wisby can be traced in it. He has endowed it with buildings which probably resemble those which once stood beside its quays, and with shipping such as found it a safe port in days long gone by, his knowledge of architecture and of shipbuilding enabling him to do this with success."—Armstrone.

## HAIG, AXEL HERMAN

229. York Minster. Etching, 1905. A view of the portion of the interior from the south-east of the South Transept, the Nave being seen in the background through a tall pointed archway. The clergy fol-40lowing the choir in surplices are also visible. In the centre, a little towards the right, is the tomb of the Archbishop Walter de Grev, whose figure lies recumbent in full canonicals, with the mitre on his head, and the ferrule of his pastoral staff thrust into the mouth of a dragon which lies at his feet. Above the figure of the Archbishop is an ark-shaped canopy supported on nine round pillars. A flat tomb, with a covering raised on shorter pillars, lies beyond Archbishop de Grey's and between his monument and the spectator are two more tombs. The nearest of these, to the extreme left, of which only part is seen, has a high and richly carved canopy. beneath which are two kneeling stone figures. Etched monogram and date in lower right-hand corner. In the lower margin is the etched inscription.—"London Published May 1st 1905 by R. Dunthorne 5 Vigo St. W. Copyright 1905.

Signed Artist's Proof. Very fine impression in flawless condition. Only 350 proofs printed.

Height, 23; width,  $15\frac{1}{2}$  inches.

Armstrong, No. 157.



### AMERICAN ART ASSOCIATION

& Binda

# HERBERT DICKSEE

Celebrated English animal painter. Born at London, 1862

DICKSEE, HERBERT

230. Danger. Etching.

DANGER. Etching. A.A. Crosby Signed Artist's Proof on Vellum. Height, 153/4; width, 271/4 inches.

DICKSEE, HERBERT

ICKSEE, HERBERT 231. THE RUINED TEMPLE. Etching. Knockler & Co.

25 Signed Artist's Proof on Vellum. Height, 1634; width, 2434 inches.

DICKSEE, HERBERT

232. DESTROYERS. Etching.

60 - Signed Artist's Proof on Vellum. Height, 153/4; width, 27 inches.

DICKSEE, HERBERT

233. CINDERELLA. Etching.

m Knoldler V.Co. Signed Artist's Proof on Vellum. Height, 24; width, 18 inches.

# W. DENDY SADLER

Famous English historical painter. Born at Dorking, 1845. Pupil of the Düsseldorf School. Became a member of the Society of British Artists, in 1889.

SADLER, W. DENDY

234. FOR WEAL OR WOE. Etching.

Etched by W. Boucher, after W. Dendy Sadler. First State. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. CIII Kraushaar

Height, 181/2; width, 241/4 inches.

SADLER, W. DENDY

235. HEALTH TO THE BRIDE. Etching.

Etched by L. Muller, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height,  $18\frac{1}{2}$ ; width, 24 inches.

# Second Session, Wednesday Evening, April 30th

#### THE BOLAND COLLECTION

#### AMERICAN ART ASSOCIATION

SADLER, W. DENDY

236. A DAY IN THE COUNTRY. Etching.

2710 Etched by James Dobie, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. Very five impression, in PERFECT CONDITION.
Height, 163/4; width, 25 inches. Herman a Heydt

SADLER, W. DENDY

237. "Thursday." Etching.

Etched by W. Boucher, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. PERFECT CONDITION.

Height, 15; width, 25¾ inches.

SADLER, W. DENDY

238. "Friday." Etching.

Etched by W. Boucher, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. Very fine impression, in PERFECT CONDITION.
Height, 13; width, 25½ inches.

SADLER, W. DENDY

239. The Popular Candidate. Etching.

Etched by James Dobie, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION.

Height,  $16\frac{3}{4}$ ; width,  $21\frac{3}{4}$  inches.

SADLER, W. DENDY

240. CHANCE COMPANIONS. Etching.

Etched by H. Macbeth-Raeburn, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. Very fine impression IN PERFECT CONDITION.

Height,  $15\frac{1}{2}$ ; width, 20 inches.

SADLER, W. DENDY

241. The Bagman's Story. Etching.

Etched by W. Boucher, after W. Dendy Sadler. First state. Remarque Proof. Signed by both artists. Very fine impression, in PERFECT CONDITION.

Height, 18; width, 233/4 inches.

C. W. Wrushaar

#### THE BOLAND COLLECTION

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#### SADLER, W. DENDY

242. Breach of Promise. Etching.

Etched by James Dobie, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. VERY FINE IN PRESSION, IN PERFECT CONDITION. Height, 131/2; width, 19 inches. E.M Loomis

#### SADLER, W. DENDY

243. "A LITTLE MORTGAGE." Etching.

Etched by James Dobie, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. Very fine impression, in PERFECT CONDITION. Height, 13½: width, 19¼ inches. S-M Loomis

#### SADLER, W. DENDY

244. The Butler's Glass. Etching.

Etched by W. Boucher, after W. Dendy Sadler. First state. Re-20 marque Proof, Signed by both artists. Very fine impression, in PERFECT CONDITION. Height, 151/4; width, 111/2 inches. C. & Kraushaar

#### SADLER, W. DENDY

245. His Favorite Bin. Etching.

Etched by W. Boucher, after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. Very fine impression, in PERFECT CONDITION. Height, 151/4; width, 111/2 inches. Ch Clanthaar

#### SADLER, W. DENDY

246. The Way of the Sun. Etching.

22 50 Etched by James Dobie, after W. Dendy Sadler. FIRST STATE. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. C.M. Kraushaac Height, 14; width, 18½ inches.

#### SADLER, W. DENDY

247. THE LAST OF THE BIN. Etching.

Etched by James Dobie, after W. Dendy Sadler. First state. Re-25marque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. J. M. Breen

Height,  $13\frac{1}{2}$ ; width,  $19\frac{1}{4}$  inches.

# Second Session, Wednesday Evening, April 30th

#### THE BOLAND COLLECTION

AMERICAN ART ASSOCIATION

SADLER, W. DENDY

248. Morning Gossip. Etching.

Etched by Focillon, after W. Dendy Sadler. First State. Parchment Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. HH Parke

Height, 15; width, 19½ inches.

SADLER, W. DENDY

249. The Squire's Song. Etching.

Etched by L. Muller after W. Dendy Sadler. First state. Remarque Proof, Signed by both artists. VERY FINE IMPRESSION, IN PERFECT CONDITION. m. I moldler 9 Co

Height, 15; width, 20 inches.

# PAUL GUSTAVE DORÉ

Celebrated French Artist. Born in Strassbourg, 1833. Died in Paris, 1883. In 1861 he was decorated with the Cross of the Legion of Honor.

DORÉ, PAUL GUSTAVE

250. Christ's Entry into Jerusalem. Engraving.

Engraved by Alphonse Francois, after Doré. India Paper Proof, Signed by both artists. Bronze frame.

Height,  $21\frac{1}{4}$ ; width,  $32\frac{1}{4}$  inches.

Jacob Musks From the H. R. Bishop Collection.

DORÉ, PAUL GUSTAVE

251. The Crowning with Thorns. Etching.

Etched after Doré. Published in 1887. Oak and bronze frame.

Height,  $23\frac{1}{2}$ ; width,  $17\frac{3}{4}$  inches. From the H. R. Bishop Collection.

DORÉ, PAUL GUSTAVE

252. Ecce Homo. Engraving.

Engraved by Huot, after Doré. India Paper Proof, Signed by both artists. Brouze frame.

Height,  $21\frac{1}{2}$ ; width,  $12\frac{1}{2}$  inches. From the H. R. Bishop Collection.

M. Faherty

W. B. Mitchell

#### THE BOLAND COLLECTION

#### AMERICAN ART ASSOCIATION

DORÉ, PAUL GUSTAVE

253. The Ascension. Engraving.

Engraved by Gustave Biot, after Doré. India Paper Proof, Signed by both artists. Bronze frame.
Height, 21½; width, 12½ inches.
From the H. R. Bishop Collection.

#### DORÉ, PAUL GUSTAVE

254. The Neophyte. Etching.

Height, 23; width, 28½ inches.

From the H. R. Bishop Collection.

"The best pictures of Doré that I have seen are the Famille du Satimbanque and Le Néophyte."—P. G. HAMERTON, in Painting in France.

# DORÉ, PAUL GUSTAVE

255. Day Dreams. Engraving.

7 Engraved by Louis Godfrey, after Doré.
by both artists. Oak and bronze frame.
Height, 23; width, 28½ inches.
From the H. R. Bishop Collection.

India Paper Proof, Signed

Robert Lebruhering

#### DORÉ, PAUL GUSTAVE

256. The Vale of Tears. Engraving.

Engraved by John Saddler, after Doré. Artist's Proof, Signed by the engraver. Oak and bronze frame.

Height, 2134; width, 3214 inches.

From the H. R. Bishop Collection.

#### DORÉ, PAUL GUSTAVE

257. TRIUMPH OF CHRISTIANITY OVER PAGANISM. Engraving.

Engraved by C. W. Sharpe, after Doré. India Paper Proof, Signed by both artists. Bronze frame.

Height, 21¾; width, 32½ inches.

From the H. R. Bishop Collection.

# DORÉ, PAUL GUSTAVE

258. The Night of the Crucifixion. Engraving.

Engraved by H. Bourne, after Doré. India Paper Proof, Signed by both artists. Bronze frame.

Height, 22: width, 32½ inches.

From the H. R. Bishop Collection.

#### THE BOLAND COLLECTION

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DORÉ, PAUL GUSTAVE

259, Battle of Ascalon. Engraving.

Engraved by H. Bourne, after Doré. India Paper Proof. Signed by both artists. Bronze frame.

Height, 22; width, 32½ inches.

From the H. R. Bishop Collection.

#### DORÉ, PAUL GUSTAVE

260. Christ Leaving the Praetorium. Engraving.

30 - Engraved by H. Bourne, after Doré. India Paper Proof, Signed by both artists. Bronze frame.

Height, 2134; width, 32½ inches.

From the H. R. Bishop Collection.

# DORÉ, PAUL GUSTAVE

261. DEATH OF THE FIRST BORN. Engraving.

Engraved by H. Bourne, after Doré. India Paper Proof, Signed by both artists. Bronze frame.

Height, 21½: width, 32½ inches.

From the H. R. Bishop Collection.

# DORÉ, PAUL GUSTAVE

262. The Brazen Serpent. Engraring.

From the H. R. Bishop Collection.

Engraved by Alphonse Francois, after Doré. India Paper Proof. Signed by both artists. Bronze frame. Height, 2134; width, 32½ inches. From the H. R. Bishop Collection.

# DORÉ, PAUL GUSTAVE

263. Soldiers of the Cross. Engraving.

Engraved by H. Bourne, after Doré. India Paper Proof, Signed by both artists. Brouze frame.

Height, 32½; width, 21½ inches.
From the H. R. Bishop Collection.

AMERICAN ART ASSOCIATION,
MANAGERS.

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AUCTIONEER.

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